

ON THE TEACHING OF ENGLISH READING



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BY
NELLIE DALE

WITH A RUNNING COMMENTARY

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THE DALE READERS



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ON THE
TEACHING OF ENGLISH READING

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THE TEACHING OF ENGLISH READING

WITH A RUNNING COMMENTARY

ON

THE DALE READERS

STEPS TO READING

FIRST PRIMER

SECOND PRIMER

INFANT READER

BY

NELLIE DALE

THIRD EDITION

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TO
Miss EDITH HASTINGS
HEADMISTRESS OF
THE WIMBLEDON HIGH SCHOOL
I DEDICATE THIS BOOK
AS A MARK OF
MY ESTEEM AND GRATITUDE

NOTE

It is impossible adequately to express my gratitude to the many friends who have taken a warm interest in these Readers.

I owe especial thanks

To Miss HASTINGS, in whose school it has been my privilege to teach. Every facility has been given me for the working out of the scheme, and it is entirely due to her kind encouragement that the plans have ever developed.

To Mr WALTER CRANE for the sympathetic interest he has shown in the Readers and for his charming illustrations, which will give so much joy to the children and will help them so greatly to the appreciation of their mother-tongue.

To Dr H. FRANK HEATH for the keen interest he has taken in the work, and for his delightful "First Talk about English."

To Mr WALTER RIPPMANN, who has shown unwearying kindness in going through the whole work with me, and to whom I am indebted for most helpful suggestions and advice, his sympathy with the child mind rendering his aid singularly valuable.

1899.

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modern science of phonetics has revealed. Without a systematic study of sounds this book could not have come into existence; but the child is never allowed to suspect that he is learning anything half so abstruse. It is the results of phonetic investigation which are used, not the jargon or the hieroglyphics of the phonetician.

To attain this end the whole English vocabulary available for use by very young children has been carefully classified in such a way that only the easy, regular and normal spellings are encountered first, the irregular and difficult forms being gradually introduced at the point which is easiest for the child. The classification of the vocabulary, combined with the use of colour for the discrimination of different types of sound, has made it possible to teach reading on a purely phonetic system without the use of any diacritics at all for the consonants.

When * diacritics are used over vowels, as is in some form inevitable from the poverty of our alphabet, they are merely warning signs above the symbol, and are never used in the words themselves lest a wrong visual impression should be given. The great objection to any phonetic system of learning to read hitherto in use has been that the large use of diacritics necessary in the rendering of modern English sounds forms a serious hindrance to the child when he comes to take the step from the phonetic reader to the normal printed page. In this system the visual impression is the same in form from the beginning—the only variation is in the colour. The difference between the

* The author has avoided the use of diacritics, see Note, p. 22, and "Further Notes," pp. 170-172, 220.

first steps and the later is no more than that between a painted picture and a photograph of it. The identity of the scene represented in the two can never be a moment in doubt. Nor are these the only advantages gained. The classification of the words used enables the progress to be gradual, so that the children go straight forward without a set back. A scamper through is sure to necessitate a frequent retracing of the way, and this wearies the little ones. They are given much practice in the use of the short vowels which are relatively easy in English while they are making the consonants a real possession, and they are consequently unhindered by any uncertainty about these when they come to attack the long vowels and irregularities of our language.

Love of colour and love of movement are very strong in little children. Only second to them comes the love of pictures. Here they will have all three tastes satisfied, and, what is more, made a means of training. The coloured chalks which they will use and the plans suggested in the following pages will give plenty of scope for both colour sense and movement. The beautiful designs with which Mr Walter Crane has decorated the children's booklets and the lavish care and taste shown in the production of this series will furnish artistic training of the highest value. The education of both eye and ear which this system ensures brings with it careful habits and a sense for accuracy. Spelling therefore is improved and the pronunciation no less. Further, the pains taken in the systematic mastering of English sounds will pave the road for the foreign language teacher. Nor are the more purely

intellectual faculties left untouched, for the logical sense is appealed to by the grouping together of words of like kind.

But what need for me to interpose myself longer between the author and the teacher? Every difficulty likely to be encountered seems anticipated in the following pages, and I feel pretty certain that it is not the little ones alone who will gain by the use of these readers. Their joy will find its first reflection in the mood of those whose pleasure it will be to lead the children onwards in a study which, approached in this way, will be full of interest and suggestion to children of a larger growth.

H. FRANK HEATH.

1899.

Plate 1.

TABLE OF CONSONANTS.

Double Sounds.

p		t		c k qu*		x x nk nqu ng ch tch g dg j
b		d		g		
m		n		ng		
		l				
		r				
f ph		th	s c	sh ch	h	
w w	v	th	s z	s		
w w						

* See Notes, pp. 43, 60.

† See Note, p. 57.

(Key on p. 172.)

Plate 2.

See p. 14.

VOWEL TABLE.

(Short vowels only.)

i, y

u

e

o

a

u

ill, kitt^y

pull

egg

top

bat m^uff

TABLE OF CAPITAL LETTERS.

P		T		C K Q u		X
B		D		G		X
M		N				
		L				
		R				
	F	S	Sh			Ch
W h		Th			H	
	Ph	C	Ch			
W						G
	V	Th				
W h		Z				J
<hr/>						
	A	I	Y	U	E	O

Plate 4.

See p. 98

1.

cap
hat
sack

caps
hats
sacks

2.

cab
lad
stag

cabs
lads
stags

3.

ham
pan
fang

hams
pans
fangs

Plate 5.

See p. 116.

pack
packing

tax
taxing

quack
quacking

thank
thanking

bang
banging

catch
catching

splash
splashing

stamp
stamping

wash
washing

want
wanting

Plate 6.

See p. 126.

pant
panted

land
landed

print
printed

gild
gilded

rest
rested

mend
mended

Plate 7.

See p. 130.

pack
packed

kiss
kissed

smash
smashed

mix
mixed

thank
thanked

limp
limped

watch
watched

pinch
pinched

bang
banged

fill
filled

Plate 8.

See p. 140.

nap

napping

skip

skipping

chat

chatting

sit

sitting

wag

wagging

dig

digging

cram

cramming

swim

swimming

fan

fanning

spin

spinning

REDUCED VOWELS.

along

afresh

astonish

atoms

blossom

given

seven

signal

kennel

difficult

On "reduced vowels," see p. 29.

Plate 9.

See p. 144.

pa t
pa t t e d

pa d
pa d d e d

k n i t
k n i t t e d

n o d
n o d d e d

s t r u t
s t r u t t e d

b u d
b u d d e d

Plate 10.

See p. 148.

t a p
t a p p e d

s t e p
s t e p p e d

t r i m
t r i m m e d

h u g
h u g g e d

p i n
p i n n e d

s c r u b
s c r u b b e d

Plate 11.

See p. 19

SILENT CONSONANTS.

wrist

knit

lamb

wren

knelt

limb

wreck

dumb

numb

wrong

whip

thumb

which

crumb

wren

bomb

Plate 12.

See p. 25.

WORDS FOR STEPPING.

cat

one step

himself

two steps

splendidly

three steps

astonishment

four steps

INTRODUCTION TO THE SECOND EDITION.

SHORTLY after the publication of "Further Notes on the Teaching of English Reading,"* I was called upon to prepare a new edition of the present book. I have therefore been able to make certain revisions and additions, and to refer to the supplementary chapters in "Further Notes."

As the two books are intended to be used side by side from the outset, a few notes on the revisions and on the way in which the books complement each other may be found helpful.

Pages 7-34.

The above pages may be regarded as giving a general idea of the subject under consideration. The details of the teaching will be found in the later pages of this book and in "Further Notes."

Among the revisions in pages 7-34, I would especially draw attention to the Note on p. 22. It will be seen that the Tabulating Frame not only enables the children to

* This is published by G. Philip & Son, Ltd. See p. 175.

classify their speech sounds and symbols gradually, but, with the aid of the "pet word," it also helps them to gain clear ideas about similar symbols representing different sounds (*e.g.* cat, mince, baby, Mary, father) and different symbols representing similar sounds (*e.g.* fish, Philip, truth, moon). For the "home" in the Frame represents the dwelling of a particular sound, and the pet words contain the symbols for that sound. There is consequently no need for the use of diacritics over the consonants or the vowels, and we can therefore dispense with the one diacritic which appeared in the first four Readers. (See "Further Notes," pp. 58; 170-172; 220.)

In connection with pages 7-34, see "Further Notes," pp. 3-12.

Page 36.

Short notes on the Early Stages are given on page 36 and reference is made to pages 13-48 of "Further Notes," where full details will be found.

No letters or symbols are used during this early training, but the work that the children are doing is of supreme importance, for they are preparing themselves to handle the later difficulties with the greatest ease and pleasure.

If in **Stage 1** we lead them to talk intelligently, to pronounce their words correctly, and to reproduce the things they talk about, they will have daily opportunities

for the training of the eye, ear and hand, and they will thus be equipping themselves for the work before them.

Their discovery of spoken sounds in **Stage 2** will enable them, when they are introduced to speech signs, to build unseen spoken words without the least difficulty.

The comparison of spoken sounds in **Stage 3** will lead them at a later date to decide upon the colour of each symbol before they see it. (See p. 19.)

The attention that they give to the production of their sounds in **Stage 4** will help them subsequently to choose the "home" of each symbol in the Frame. (See pp. 19 and 14.)

Pages 37-152.

These pages contain the Running Commentary on my first four children's books, the "Steps to Reading," the First and Second Primer, and the Infant Reader. *

The notes on the teaching of the speech signs and on each Study have been revised, and some pages have been re-written.

Some new reproductions of the children's work will be found facing p. 40. Plates 1 and 2 show the use of the new books for symbols and words : these books have wide lines on the right-hand page for printing, and a blank page on the left for illustrations. Plate 3 shows a Study

* See p. 175.

printed in a more advanced book arranged for printing and writing in connection with the First Primer and the later Readers. Reproductions of children's work, showing dictation, writing, and pictorial composition will be found in Plates 1-7 of "Further Notes." The way in which the children turn their printing into writing is described in Chapter xxiii. of "Further Notes," and suggested words for writing are also given.

For supplementary chapters bearing upon pages 37-152, see "Further Notes," pp. 49-166.

Note on the Double Sounds.

The children wished to have Embroidery Cards for all the double sounds among the consonants. I have therefore arranged that they should be published as Series C.

The double sounds are associated with a "pet word" introduced in a story told in connection with the picture appearing on the card (*e.g.* see p. 83). They are handled in a similar manner to the simple sounds, and the cards are mounted as records of the lessons. (See "Further Notes," pp. 71-73.) Reference to the list of Contents will show where they occur. (See pp. x, xi.)

For **nqu** and **ng**, see "Further Notes," pp. 234 and 193.

On Book I.*

When the children have worked through their first four books, they pass on to Book I., which introduces the long vowel sounds, and the ways in which they are represented. Notes on the handling of this book will be found in the third part of "Further Notes." (See pp. 167-260.)

In response to special requests, I have kept as far as possible to the same pagination as in the previous edition. Reference to the Contents will show what transpositions were thought advisable.

* This is published by G. Philip & Son. See p. 175.



ON THE TEACHING OF ENGLISH READING.

"WORDS are as much subjects of experiment as gases; the words which we speak every hour, when we come to examine them, what wonderful secrets do they tell! How much self-knowledge may be gained by the most imperfect meditation upon their roots and growth! Children are especially delighted by this exercise. Their faces become brighter, freer, fuller of deep meaning, as they engage in it; awful truths seem to be shining into them and out of them. And they find that the words which they speak are not to be trifled with; a lie becomes a serious thing to them; they not only know from your teaching, but in a measure feel for themselves what it is."*

The above words express so beautifully what I feel to be the result of an intelligent study of its own language upon the child that I quote them with a sense of deep gratitude to the writer, who was himself a noble pioneer in the cause of education.

The path we take in order to reach the desired end is beset with many difficulties and how best to surmount them is a serious question.

* Extract from a Lecture on "Queen's College, London, its objects and methods," given by the Rev. Frederick Denison Maurice, M.A., March 29th, 1848.

If it is true that in the teaching of all subjects the early stages require the teacher's most earnest attention, it surely applies most of all to the learning of the mother tongue, which stands in the very centre of the child's life when it begins to think for itself. It is then that it surprises us by its adherence to fact, and its decided preference for what is strictly logical ; and, keeping this in view, it will be needful for us to present the beginnings of our subject in as systematic a form as we can. But the child is more than a mere logician. We shall fail sadly if our teaching does not appeal to the heart of the child, its warm sympathies, its love of fun.

If, in teaching the mother tongue, we can succeed in satisfying both aspects of the child mind, it will become an educational force, which will go on working long after childhood is past.

But some regard the learning to read as a burden which must indeed be taken up, to be thrown off as quickly as possible. What might be like a pleasant summer walk, with fresh discoveries in hedge and wayside brook, becomes a hurried scamper along a dusty road. The dust gets in the eyes, and the child stumbles wearily on; in other words, the intelligence is blunted. Many who feel strongly how injurious the effect is would defer the learning to read.

Yet the fault lies surely in the handling of the subject rather than in the subject itself, though it is so beset with difficulties ; and I hope to show that in the teaching of Reading we have at our command a perfect store-house of treasure, by means of which we may cultivate the habit of observation with its twin-sister, accuracy : for who is more naturally observant and enquiring than the little child ;

who more ready to do real earnest work ; who more ready to be interested ?

In view of these beautiful characteristics, it becomes a serious duty on our part in no wise to check development, by injudicious handling. We shall be doing the children irremediable harm if, at the very outset, we cripple their powers, thus limiting their sphere of usefulness and depriving them of the full enjoyment of life, with all its beauty.

If we base our teaching on a sympathetic study of the children, we shall find that they will become fellow-workers with us. And we have in our subject one which, from its rich and varied character, is well fitted to become a perfect centre of instruction.

The method which is now submitted to the consideration of teachers is the outcome of practical experience, the children having played a very important part in helping to build it up.

They have taken the keenest interest in it and have made the most valuable suggestions. It is owing to their share in the work that one hopes it may prove really helpful.

Nothing taught that is not valuable later on.

In the method employed, one has avoided from the outset the teaching of anything which would not be of real value later on.

The way in which the sounds of the language are taught has been based on phonetic principles, and it is found that the attention given to the production of sound at once in-

terests the children and cultivates the power of observation, in addition to the valuable training that it gives to the ear. This will pave the way for the appreciation of foreign sounds, and lighten the work of the modern language teacher.

The early training that the children receive gives them the power to attack the difficulties which must be approached later. Their knowledge of regular forms makes them keenly observant of irregularities, and many of these have such interesting causes, that one must call history and geography to one's aid for the explanation of them. This is a great advantage, for it gives increased means of appeal to the sympathies of the children, and creates endless bonds of interest between them and the teacher.

[One little child, who was supposed to be unable to learn to read, was greatly helped from the historical side. Whenever a difficulty was explained by an appeal to the history of the language, her eyes would brighten with the keenest appreciation, and her difficulties become smoothed. She became quickly a most intelligent reader, and I feel that she learnt to read entirely from the point of view of "in the olden times."

Those possessing an instinct for travel, find our journeys on the map,* to bring home words, a great delight.]

Throughout the work, great care is taken to do everything with a view to the *promotion of good spelling*. If this were the natural companion of Reading, which, with carefully graduated work and classified readers, I think it might be, much unnecessary and fruitless labour might be saved.

* If the geographical knowledge is not sufficiently advanced to allow of the use of a map, the journey is taken in imagination.

The children see how important it is that *the eye should help the ear*, and various plans are used to cultivate this eye-memory. (See p. 26.)

Especial care will be taken in subsequent readers to group together the useful words of like spelling which contain a peculiar difficulty.

This will impress these words as belonging to a group upon the minds of the children, and save the useless expenditure of energy which must result from their meeting with them scattered in the text before they have a real grasp of them.

On the other hand, some *time* will intervene *between the learning of words* which are *pronounced alike*, but in which the sounds are represented by different symbols.

Some would wish to surmount the difficulties of Reading by a spelling reform, in which phonetic spelling should take the place of the present one, which is mainly historical. Such an attempt, however, must be doomed to failure, inasmuch as the spoken language is a living thing and ever progressing. There can, therefore, be no such finality as would be implied by the adoption of a phonetic spelling.

Possessing a language so rich and so varied, it would be an act of vandalism to reduce it to one dead level, and the loss in historic interest would be incalculable. Words derived from Greek, Latin, and other foreign sources would lose their distinctive character; and when one remembers that each word is the result of human thought and implies the need of human expression, one would think seriously before employing means which would close the channels by which those words have come to us, and thus sever the

link which unites us with the past, with its power of cultivating in us the feeling of deep reverence.

The elementary readers now offered to the public will shortly be followed by others * more advanced. These will form a natural continuation of the earlier readers, and as the children will have gained so much power during the first stages of their journey, they will be enabled to travel on with very little help.

It is hoped that in the course of their travels their sympathies will have been widened, the habit of self-reliance cultivated, and that the general gain to the intelligence will make them more truly helpful in the work of the world.

* Since the above was written, Book I. of "The Dale Readers" has been published (G. Philip & Son). Book II. is in the press. Book III. is in preparation. For full details of the books already published, see p. 175.

Apparatus.*

The apparatus required includes :—

1. A Frame for the tabulation of the consonants and vowels, with a sub-division set apart for building. (See p. 14.)
2. A box of Symbols printed in colour and eyeletted, for use with the Tabulating Frame.
3. Cards for the pricking and embroidering of the symbols, with drawings illustrative of them.
4. Black-boards or slates for the use of the children.

(Each of my little pupils has a black-board inside the lid of her desk. Black-board cloth nailed on the inside of the lid has proved very satisfactory. This cloth is five shillings per yard (44 inches wide), and the average cost is sixpence for each child. Some of the lids were painted black inside, and the average cost of this was sixpence a desk. But the cloth wore so much better than the painted surface that we soon had it put in all the desks.

These black-boards are a source of perpetual joy to the children, giving endless scope for the exercise of their activity, and, from the teacher's point of view, they are most helpful, for the work of the whole class can be seen at a glance, and incorrect work prevented by timely warning. See "Further Notes," p. 261, section 4.

In addition to the above, we have black-boards inserted as panels in the wall at a height which the children can conveniently reach.)

5. Coloured black-board chalks.
6. Coloured chalks for printing on paper.
7. Printing books. (See "Further Notes," p. 262.)

* The apparatus is supplied by Messrs George Philip & Son, 32 Fleet Street, London. For full details, see "Further Notes," pp. 261, 262.

8. A special black-board on which the studies can grow up. (See "Further Notes," p. 262, section 8.)

It is important that this special black-board should always hang so that the whole class can see it easily. The children then have their "new friends" (see p. 21) continually before them, and are delighted to refer to them whenever an opportunity arises for so doing. The black-board cloth mentioned above is extremely convenient for this b.b., as it can be hung on the wall like a map, and can be raised or lowered by a very simple pulley arrangement.

Tabulating Frame.

The Tabulating Frame has been designed for the gradual classification of the sounds by the children.

The part on the left hand is reserved for the consonants, that on the right for the vowels. The shelf between the Vowel Tables is arranged for word-building.

The *consonants* are classified according to their mode and place of production. They are arranged from *left to right* in order to show the progression from *lips to throat*. (See Plate 1 and diagram on p. 161.) The *voiced* consonants are placed under the *voiceless*. (See p. 18.) In cases in which a consonant sound may be represented in two or three ways, the symbols are placed under each other, the most frequent being placed first. (See Plate 1.)

A column is set apart for *double sounds* which cannot be arranged on any rigid plan owing to the separate sounds of which they are composed.

This classification, with the use of colour, has made it possible to avoid the introduction of diacritics among the consonants. (See p. 22.)

The varying height in the *vowel table* shows the

position of the tongue. Here again the left suggests the front and the right the back of the mouth. (See Plate 2 and p. 158.)

The taking down and replacing of the various symbols for building purposes will exercise thought on the part of the individual child, and as the whole class watches critically, all minds will be at work.

Mr Walter Rippmann has supplied some notes on the production of the sounds of the consonants and of the short vowels. These notes will be found in pp. 153-160.

In the early readers, *no long vowel sounds* are introduced. It was a matter of extreme difficulty to avoid the use of them, but I noticed that they led to confusion when introduced in the early stages, before the short vowel sounds were fully grasped.

If a sure knowledge of the consonantal sounds and short vowel sounds is gained first, the children will be unhindered by uncertainty about these when attacking irregular forms.

Plan of Method.

The children are encouraged from the outset to find out as much as possible by themselves. In the Early Stages, after some practice in talking, they discover spoken sounds, compare them, and notice how they are produced. (For fuller details, see "Further Notes," pp. 13-48.)

They are then introduced to speech signs.

Note.—It is most important that the sounds and not the names of the letters should be given by the children.

When a few consonantal sounds (the stops) with their

printed symbols have been learnt (each in connection with a word), and the short vowel sound **a** (bat), they begin to construct words (see "Steps to Reading," p. 3), which they sound and step (see p. 25).

The words built are made the centre of interest by means of the stories which introduce them, these stories being illustrated, if possible, by dramatic action.

The children then print the words first with the right hand, then with the left, on their blackboards (or slates), using coloured chalks. They also make pictures to illustrate them. (See "Children's Work," p. 40.)

They then look for the words in the "Steps to Reading" and find the pictures illustrating them. (See pp. 37-48.)

It is quite delightful to see with what new interest the most familiar objects become invested when a word has been fully realised.

When most of the words, which it is possible to construct with the sounds at command, have been built, a new symbol is taught and, in the next lesson, it is used for building words which contain it. Each succeeding symbol that is taught will thus give wider scope for the exercise of the power which the children are gaining.

The little groups of words in the "Steps to Reading" contain most of the words that it is possible to build with the given sounds.

By the time that the children have worked through this, they will have gained a practical knowledge of the simple consonantal sounds, and of the short vowel sounds; they will have had much practice in combining them into words; they will be able to print the symbols representing sounds

dictated to them, and to print from dictation any of the words contained in their "Steps to Reading."

They will already have had some eye-training, for the frequency of ck (pack), ll (ill), ff (ruff), in words of one syllable in which the sound is heard once only, though two symbols are seen, will have impressed them with the need of friendliness on the part of the eye. The cases in which the same sound is expressed in two or more different ways (*f*ish, *Phil*ip, cat, *king*, quack) will have given further training of this kind. (See "Further Notes," pp. 151-156.)

The illustration of the words by sentences and pictures will satisfy the child's perfectly natural desire to understand what he is doing.

In the last page of the "Steps to Reading" the useful little words *a*, *the* before a consonant, *to*, *of*, are introduced. As they contain short vowel sounds, their introduction is not inconsistent with the general plan of the work.

A few capital letters will also have been introduced. (See p. 30.)

The "stepping" of words (see p. 25) will have given them a "feeling" for syllabising. They will already have met three words of two syllables. Long words of regular notation present no difficulty, and therefore their gradual introduction in the text need not be avoided. (See p. 32.) The children are thus prepared for the building of the studies contained in the First and Second Primer and the Infant Reader, and for the reading of the text.

It is very important that the "Steps to Reading" should not be hurried. If the children are allowed to take the active part suggested in the method, they will show the pace at

which it is possible to proceed, and time spent by them in making this early part a real possession will be amply repaid later on.

If they get a true grasp of the elements of the language it gives them a power of *making their own way* which is lacking amongst children who have been "told" words. These may read fairly well until they meet with an unfamiliar word; they then look up expecting to be told by the teacher. One feels that the supplying them with the ready-made has made them unaccustomed to exert themselves, and has thus deprived them of the power of readily attacking a difficulty. When one remembers how willing children are to take infinite pains over things which are interesting to them, one would use every possible means to avoid checking this earnestness.

Production of Sounds Tested by Experiment.

Throughout all the work the children are encouraged to find out the way in which sounds are produced by their own experiments.

Thus the distinction between *voiceless* and *voiced* sounds can be proved by (1) pressing the hands close to the ears whilst uttering the sound, when the vibration of the vocal chords in voiced sounds is very perceptible (*cf. hiss* and *buzz*); (2) the placing of the hand in front of the mouth whilst uttering the sound, which shows the varying force with which the breath is expelled (*cf. cap* and *cab*). The children readily notice that in the case of *p* the emission of breath is much more forcible than in the case of *b*; and they much enjoy the voyage of discovery in search of the reason. They feel that *b* is quite justified in making his exit in a less energetic manner than *p*, as he has already been busy setting the vocal chords in motion. (See Note on *vocal chords*, p. 153, and small type on p. 36.)

Having decided by these experiments that a consonant is *voiceless*, it is clothed in *blue*; if *voiced*, it is clothed in *black* on a white surface, or in *white* on a black surface. This reversing has not presented any difficulty to the children. (See Note on p. 36.)

Note.—Silent consonants are dressed in *yellow*. (See p. 58, and Plate 11.)

The unobstructed passage of a *vowel* sound decides its character as a person of great importance, to be clad in *red*. The vowels are always printed in red, whatever part they may play. As they are *the* difficulty of our language, it was thought wiser to accentuate their presence by their brilliant colour. (See Stage 3, p. 3.)

The position of each symbol on the Tabulating Frame is also determined by the children. In the case of *lip-letters*, they watch each other as they utter the sound. For *sounds produced inside the mouth* the action of the tongue is tested by placing a finger in the mouth. (See Stage 4, p. 3.)

It is a great advantage to have children in the class who are cutting the second front teeth as the action of the tongue can be more clearly seen.

It helps the children very much if they close their eyes when trying to evolve sounds which are produced in the interior of the mouth.

The Sympathies of the Children.

Interest aroused by calling in their Help.

That the children should, by the exercise of their observation, understanding, and intelligence, be their own teachers, as far as possible, is the key-note of the method.

How anxious they are to help is proved by the trouble they take to fit themselves for sharing in the work.

A little child of five years old told me that she was practising "studies" at home, and she hoped soon to be able to print well enough to do words on the big black-board. The vigour of her printing gives every hope of her wish being realised. (See "Further Notes," p. 108.)

Care is taken to call in the aid of as many helpers as possible. This can be most easily done by allowing the children to choose each other. They are rigid disciplinarians, and it is most interesting to the teacher to watch the class under their command. It is an understood thing that no child should be chosen a second time until all have had the pleasure of sharing in some part of the work.

In addition to the active part they take in the classroom, they are constantly telling me of the words which they have noticed in the course of their readings at home.

Their picture books are also brought if they find any pictures in them which they think will lend themselves to the illustration of a word which has become a "friend." (See p. 21.)

They invest each sound with its symbol with a * *personality of its own* and regard its variations (*c* in cat, *c* in mince) as playful little ways. These variations are eagerly sought for and hailed with delight.

When the word *picnic* was printed on the black-board, one of them remarked, "How pleased 'the fat baby' (their name for **C**, to distinguish it from **k** and **q**) must be to come out *alone* twice in that word" (see p. 47).

* Cf. "L'enfant prédestiné excellait dans les majuscules, dans la ronde; il avait remarqué que chaque lettre a son caractère propre, sa tenue particulière, ses sympathies et ses antipathies, que les unes sont fières, glorieuses, hautaines, que d'autres sont des êtres faibles qui cherchent un appui." (Extract from an article on Jean-François Millet in "Revue des Deux Mondes," 1^e mai 1898.)

They take great pleasure in *personating the sounds* in a given word. The "sounds" are chosen and stand in a close line facing the class. The children repeat the word in chorus and the living sounds then "take distance," each uttering (in succession) the sound he or she is personating.

Every word built is looked upon as a "*new friend*" and is quickly noticed in the reading lesson. One is warned of its near approach by the gleam in the eyes of each little reader who looks up to see if one is prepared for the joy in store. Should they meet many new "friends" they seem to feel that life is almost too blessed.

In the reading that followed the building of a few words in which *tch* appeared (Dutch, hutch, crutch) a little child looked up and said in a very confidential tone, "The sneezing sister (their name for *tch*) is coming in 'kitchen' in the next line."

It is truly a privilege to teach so fascinating a subject to such appreciative learners.

The calling in of the children's activity satisfies the love of movement, which is one of their strongest characteristics, and is also a sure means of checking undue hurry, which is so fatal to progress.

If they make their own pace, their work will be accurate, for each new difficulty will have been met by them, and will have been turned into a "friend." How naturally accurate they are is proved by the way in which they reproduce a previous lesson, or quickly notice any variation one may make in telling a story the second time,

Attractiveness of Colour to Children.

The use of colour gives much pleasure to the children and is besides most valuable as a means of impressing upon them the difference of sound. As one watches them at work one can see how surely this has been grasped.

The choosing of suitable garments for their words is often a subject of conversation out of school hours.

They notice with great interest the different points that the use of colour reveals (*cf.* geese and cheese); also use (with a blue *s*) and use (with a black *s*); the colour paves the way for understanding many grammatical difficulties at a later date. (See "Further Notes," pp. 225, 241.)

Visual Impression not confused by use of Colour.

The use of colour for the differentiation of sound does not confuse the form, therefore the reading of books printed in the ordinary manner presents no difficulty.

There is no introduction of diacritics in the words heading the text of the Readers, nor in the text itself. It was felt most important that from the outset there should be no confusion of the visual impression of a word.

Note.—By the use of colour and by the way in which the consonants

are tabulated (*e.g.* the children know that **g**, brother to **k**=**g** in **gig**;

and that **g** in the double sounds **column** = **g** in **magic**), we find it possible to manage without any markings to distinguish the variation of sound that may be given to one *consonant* symbol. In the case of the *vowel* sounds where we may have one symbol employed for so many different sounds, the locality in the Frame again proves most helpful, for this, together with the careful handling of the type or "pet word," enables us to avoid the use of any diacritics. (See pp. 1, 2.)

(We have therefore been able to discontinue the use of the warning sign over **u** as in **muff**. See "Further Notes," p. 58.)

Fuller details on these points will be found in "Further Notes," pp. 170-172 ; 220.

On the Teaching of a Sound with its Symbol.

Each symbol is taught in connection with a word introduced in a story. This word is repeated by all the children in chorus and they then discover the initial sound. (See "Further Notes," pp. 74, 75.)

They find out whether it is a "sister" or a "brother" sound, and the colour of the dress is decided upon accordingly. (See pp. 18, 19.)

The particular organ of speech used to produce the sound is next considered. (See p. 19.)

The children enjoy comparing the sound with any in Nature. The symbol representing the sound is then shown. A description is gained and it is compared with other known symbols. The teacher prints it on the b.b. in its simplest form* and the children *draw it in the air*. This is followed by their *printing* it on their b.b. or slates with coloured chalks. They use both right and left hand. They also make a picture illustrating the word which introduced the sound.

They now have to consider where the symbol must be placed in the Tabulating Frame. This will recall the way in which the sound was produced, and the home will be chosen in accordance with this. (See p. 14.)

The symbol is put in its "home" by one of the children. It is also found in the "Steps to Reading."

In a later lesson the children print the symbol in their Sound book, and make a picture illustrating the "pet word." (See Children's Work, p. 40.)

* The same as that used in the "Steps to Reading."

The *symbol* is *pricked* and *embroidered* in connection with the above, the children using the same colours as in printing. A set of designs has been specially prepared for this work. At the side of the printed symbol is a picture which they will meet again in the course of their journey through their books. These drawings are illustrative of the word suggested in the "Running Commentary" for the evolution of the sound. The children are allowed to colour these drawings as they please and to introduce additions to the picture if they wish. (See "Further Notes," pp. 71-73.)

Note.—Every care should be taken to prevent the children from uttering harsh sounds. They should be given to understand that distinctness of speech depends more on clearness of enunciation than on volume of sound.

It is important that lessons on new sounds should be given in the early part of the morning, and that the lessons should be short.

On Word Building.

The groups of words in colour follow the order in which the consonants have been taught. (See p. 172 and Note on *h*, p. 75.)

Each word is introduced in a story, and the symbols are taken down from the Frame in the order in which the sounds are uttered.

Words with a single sound preceding the vowel appear first, and the occupants of the various "homes" come out in turn to help to make them, those which cannot help being regarded as unhappy little folk, worthy of much pity.

It interests the children greatly to find a "sister" and

a "brother" sound (see p. 36) each making a word (*pat*, *bat*; *fan*, *van*).

Occasionally the initial sound remains unchanged, and the final sounds vary.

Having taken most of the words that can be made with a single sound preceding the vowel, the story continues and introduces words in which the vowel is preceded by two or more consonantal sounds.

Each word is built by the children as it is introduced. (See "Further Notes," pp. 76-81.)

As the powers of the children develop, they will wish not only to suggest the words, but to tell the story introducing them. (See "Further Notes," p. 106.)

At the end of the building lesson they open their Readers and identify the various words.

Note.

Great care is taken to avoid the incorrect presentation of words to the children. Where there are two or three ways of representing a sound, the children are asked to point to the symbol they think of using, or, if they have not had sufficient experience to give them the required knowledge, they are told which one to use, *e.g.* the **king** **k**; the **magic** **g**; the *sound* being uttered and *not* the *name* of the letter. (See "Further Notes," p. 152.)

The children much enjoy "*stepping*" their words, a step forward being taken as each vowel is uttered. This helps them to the realisation of the number of syllables in a given word.

The accented part of a word is marked by a heavy step.

Note.—They take a step with one foot and bring the other to the first position (heels together) so that they may stand firmly during the utterance of the consonantal sounds. (See "Further Notes," pp. 122-129.)

The children much enjoy *drawing silent letters in the air* when they come to the part of the word in which a silent letter lives. This accentuates the presence of the silent friend, and the pause, during which its outline is being described in the air, attracts the attention of the rest of the children, who watch critically to see if it is invested with a correct form. See "Further Notes," p. 127 (*f*).

Drawing in the air will also be found helpful when sounding words containing *double letters*, which give *one* sound only, particularly when these words are done from memory. (See pp. 47, 48, 55.)

On Proceeding from Speech to Sign.

Special stress is laid upon the evolution of words by the children, as one has to take care that they do *not learn to read by heart*. This reading by heart may be very misleading to the teacher, who may imagine that they are making progress, only to find that it is a pure matter of memory, and that they cannot point to the words that they have been repeating so fluently, possibly with the book upside down. (See "Further Notes," pp. 85, 86.)

On Sentence Making.

The children give two or three sentences to illustrate each word built in the previous lesson. This is a sure means of testing their real grasp of the word.

I have been much struck by the want of familiarity sometimes shown by intelligent children with words which I should have thought almost too much in use to present the least difficulty.

This makes one realise that their knowledge of words is more limited than is generally supposed.

This practice is also valuable in giving scope for the exercise of originality, and for the play of the imagination.

The children take the keenest pleasure in this making of sentences, and show a wonderful feeling for "connectedness," by the way in which they weave into them the varied experiences and interests of their lives.

They take a special delight in bringing in all the words of a study into a complete story. This is extremely useful as a means of associating words of like spelling, and its value is felt still more when irregular forms are reached.

In addition to this embodying of words in sentences, they are encouraged to make pictures of them, and this is especially helpful when they contain ideas that are new to them. (See "Further Notes," pp. 106, 107.)

These pictures are put up for a time, so that all may share in the benefit that their schoolfellows have conferred in helping them to a fuller realisation of the meaning.

[As by the above means each new word will have been "realised" by the children, only those words which could be conveniently utilised are introduced into the text of the Readers.]

This real grasp of words is very helpful in promoting *intelligent reading*. One can scarcely expect the children to read with expression if the meaning of the words is not clear to them.

The sentence making also cultivates a readiness of

expression, and this greatly helps the later written composition. (See "Further Notes," p. 162.)

On Reading and Writing.

Transition from Colour to uniform Black.

In the "Steps to Reading" colour is used throughout; if the children have thoroughly mastered the work comprised in this book, they will be prepared for the reading of the First Primer, the text of which is in uniform black. The studies heading the text are, however, still in colour. Many suggestions for these groups of words will be found in Chapter XVI of "Further Notes."

The way in which the children handle the *black text* is described in Chapter XVIII of the same book.

Note.—The children regard the text as their "undiscovered country," and they are always anxious to explore it for themselves.

They much appreciate each new *stop* that is introduced to them. (See "Further Notes," pp. 117-121.)

A few *breathing exercises* at the beginning of the lesson are of great benefit to the children. They all stand and give full play to the lungs by drawing deep breaths, taking care to keep the mouth closed so that the air may be inhaled and exhaled through the nostrils.

The one standing to read should take care not to hold the book so high as to intercept the voice, nor must the chin be allowed to drop. The children will probably be able to discover that this latter fault hinders the free play of the voice.

They listen most critically to hear if their school-fellows pay due regard to punctuation,

When a passage is not read with due expression, different members of the class are asked to give their rendering of it. They enter into this with great spirit and the best rendering is quickly recognised by them.

With regard to provincial intonation, the teacher's ear can be the only guide, and the children must correct their faults by listening to him or her.

The children notice that in many *unaccented words and syllables*, the *vowels* tend to become *reduced* or even to vanish completely. For instance, there is a distinct difference in the pronunciation of "was" in He was seven years old, No, he *wasn't*; and of "had" in Had he seen him? Yes, he *had* seen him many years ago.

The children dramatise the action of these reduced vowels by sinking into a chair as they utter them (or as they draw the symbol in the air. Cf. p. 26). See Plate 8.

On the other hand, there is a tendency in colloquial speech to *slur consonants* (e.g., *d* of and; *ng* of saying; *t* in I don't know.)

It amuses the children to be told that the tongue did not behave properly when pronouncing *and* (with slurred *d*), and they feel for themselves that it ceased work after producing *n*.

Great care should be taken in correcting this faulty pronunciation of consonants, and careful training in sound will make it comparatively rare.

Attention is particularly drawn to this by Sir G. W. Kekewich in a Circular to Training Colleges and Pupil Teacher centres, dated 13th December 1897, which was reprinted in the New Code for 1898-99.

"English reading and, it may be added, English speaking, fail in audibility mostly through want of precision in the consonantal sounds, and particularly because of the carelessness which allows the final consonants to be corrupted by or assimilated to the initial consonants of other words."

The * *capital letters* are introduced in the Readers as they are required, and the children notice with interest how the small letters have been developed from the capitals. (B cf. b.)

They print them in colour after drawing them in the air. (See p. 23.) The simplest form is used. (See Plate 3.)

I have found that it is unwise to defer the using of capitals where they are naturally required. Children who have read from books in which small letters were used at the beginning of sentences, continue to use them later on, and it is most difficult to correct this habit.

The symbols in the Tabulating Frame have the small letter on one side, the capital on the other. The children can test their knowledge of the capital form by first drawing the capital asked for, and then turning the small symbol round to see if the form they have given is correct.

Note.—In the case of *digraphs* (e.g. Qu, Wh, Ph, Th, Sh, Ch), the children turn the symbol round in order to see the initial capital letter (e.g. **p h** cf. **P h**). They print this capital and the small letter following it, as both are required to represent the sound under consideration.

When the printed symbols have been thoroughly mastered the children pass on to *the written form*. The way in which they approach the latter is described in Chapter XXIII of "Further Notes."

* The Capitals are met with for the first time in the following places. —"Steps to Reading": Ph (p. 9), B (p. 15), P, black Th, T (p. 16). First and Second Primer: S, Wh, D (Study 1); N, I, A (Study 3); J (Study 4); Qu (Study 5); W (Study 6); R (Study 8); Sh, Y (Study 10); K, C (Study 11); M (Study 12); H, L (Study 16); F (Study 17); V (Study 40); G (Study 44). Infant Reader: Blue Th (Study 56); E (Study 70); O, U (Study 74). X, Z and Ch will be introduced in subsequent Readers. (See "Further Notes," pp. 150, 238.)

The *printing in colour* is continued by the children and they gradually acquire the power of turning a whole group of printed words into writing. (See "Further Notes," p. 135, lines 22-25, and Plates 3, 4, 6, *ibid.*)

(On Dictation in connection with the children's reading books, see "Further Notes," pp. 151-161.)

This transition to the cursive character presents very little difficulty, as the hand and eye have gained so much training in the mastery of the printed symbols.

For Purposes of Revision.

Note.—It is important that the children should have plenty of practice in going through the sounds in the order in which they have been taught. (See "Further Notes," p. 88.)

There are many plans that we have found helpful for the keeping up of acquaintance with old "friends."

1. The children are told stories (simple incidents of every-day life and fairy-tales are much appreciated by them) during which they show with the pointer (1) initial sounds, (2) vowel sounds, (3) final sounds, in given words; or all the sounds of a word, the word being one which contains no irregularities.

(Fuller details of this kind of work will be found in pp. 151-155 of "Further Notes.")

2. A word is sounded by one child who chooses another to point to the symbols representing the sounds.

3. Various words in a story are sounded to the children who give the result of the sounds uttered.

4. Sounds are dictated to the children who print them

in succession on their b.b. or slates, and then give the whole word.

5. Stories are told and some of the words printed.

6. One child is asked to *step* a given word whilst another points to the symbols representing the sounds uttered by the "stepper."

These various practices enable the children to give the component parts of *long regular words* which they have never seen.

(I have found children of six years old able to point to all the symbols in astonishment, punishment, splendidly, without the least indecision, although they had only had practice in words of one syllable.)

The Subject Matter of the Readers.

The incidents in the Readers have all been written with a view to sustaining interest. These incidents form a connected series, as the children who appear in them are either members of one family or special friends of the members of that family, and the animals are their pets.

(It is a great pleasure to the "readers" if we make a table of the family and decorate it with the pictures of the children. The details of this will be found in pp. 130-132 of "Further Notes.")

The various ages and characteristics of the children are touched upon in the "Running Commentary," and short notes are given on the pet animals. The little readers become deeply interested in each new friend introduced to them. Suggestions are offered as to where By-the-way Talks can be introduced in connection with the "pets" or incidents in

the life of our family. The time at disposal will determine how many of the suggested lessons can be introduced; they touch on various subjects (Nature lessons, geography, arithmetic,) and it is hoped that it may be found possible to work many of them in. (See "Further Notes," pp. 61-70.)

For the convenience of teachers a list of the above suggested lessons is given on pp. 168-170.-

The *sand-trays used for geographical modelling are often enlisted for the purpose of illustrating a word.

The making of a moat gave the children great pleasure, and much ingenuity was shown in devising a drawbridge (slim pieces of india-rubber proving very satisfactory). This caused us to travel back in imagination to "the olden times," of which the children are never tired of hearing.

The unconscious gratitude of the children for the widened interest that these By-the-way Talks give, together with the increased scope to their natural desire for "connectedness," urges one to weave them in as far as possible, apart from their value in making the subject the centre of a beautiful whole.

Kindergarten songs might also be introduced in connection with the pet animals or with the doings of the family. This constant intercourse with the pets of the family, combined with the study of their habits, will lead to the gentle and considerate treatment of all animals.

In preparing the Readers it was felt that the children must not be given disconnected sentences or meaningless phrases to read, as this checks expressive reading. They can only read with intelligence when they see some logical sequence.

* We have found tin trays 9x12 in. a very convenient size for each child to have.

34 On the Teaching of English Reading

It is surprising how delighted the children are to read the simplest little connected passage. The text of Study 2 of the First Primer was printed on the black-board, and when my little pupils arrived at the sentence, "The crab got in Pat's cap," a little child of five years old was overjoyed, exclaiming, "It will pull Pat's hair!"

[So great was the interest in that crab that when Mr Walter Crane visited us, special requests were made by the children for a sketch of it. The crab was immediately drawn in the attitude desired (a claw just peeping out of the cap) and submitted to their approval. It is needless to say that it met with the warmest reception.]

In the "Running Commentary" will be found, in addition to the notes and suggestions mentioned above, complete notes on word-building and lists of *words for stepping*, arranged in two groups: those marked *H.* (*Hearing*) are words in which the ear may be trusted; those marked *H. + S.* (*Hearing and Sight*) require the help of the eye. Words containing reduced vowels (see p. 29) are marked with a star, and note is made of the introduction of new capitals.

NOTES ON THE EARLY STAGES

AND

A RUNNING COMMENTARY

ON

STEPS TO READING

THE FIRST PRIMER

THE SECOND PRIMER

THE INFANT READER

ON THE EARLY STAGES.

THE work of the Early Stages is fully described in my second Teacher's Book. It will therefore only be necessary to give a few notes here referring to the pages bearing upon it.

In Stage 1 the children cultivate the spoken language. (See "Further Notes," pp. 5, 6, 13-22.)

In Stage 2 they discover the sounds of their speech. (See "Further Notes," pp. 6; 23-33; 40-48.)

In Stage 3 they compare the spoken sounds and notice that some are breathed or voiceless and that others are vibrating or voiced. (See "Further Notes," pp. 34, 35.)

I had a very happy suggestion from one of the children, who remarked that the "voiceless" consonants were like little girls and the "voiced" like little boys. This led to our regarding sounds such as **p** and **b** as "sister" and "brother," and helped us with the three sisters **c**
k with the one "brother" **g**.
q

Note.—The children have found "sister" and "brother," "girl" (*e.g.* **h**) and "boy" (*e.g.* **r**), so expressive of the difference between the breathed and vibrating sounds, that I do not use the terms voiced and voiceless with them.

In Stage 4 they find out how their spoken sounds are produced. (See "Further Notes," pp. 36, 37.)

See also pp. 6, 7, 14, 38, 39 of "Further Notes."

INTRODUCTION TO SPEECH SIGNS.

BEFORE the children begin the "Steps to Reading," we have a talk about the use of signs. (See "Further Notes," pp. 51, 52.)

STEPS TO READING.

COLOUR has not been introduced into the text of the Running Commentary, but several coloured plates are given at the beginning, to which reference will be made. For the colours of the Consonants see Plate 1. It is most important that *colour* should be used throughout the "Steps to Reading" and for the "Studies" of the Primers.

In connection with the "Steps to Reading," see "Further Notes," pp. 7, 8, 9, 52, 56-58.

Lesson on a Sound with its Sign.

Steps. Page 3.

p

Note.—See also the Revised Lesson on a Sound with its Sign, "Further Notes," pp. 53-55.

1. A story introduces a special word beginning with **p** (*e.g.* *pig*). The story is told in connection with the Embroidery card. (See "Further Notes," pp. 74, 75.)

2. The children repeat the word *pig* in chorus, and discover the initial sound.

3. They then find out whether **p** is a "sister" or a "brother" sound.

The experience already gained (see p. 36) will help them to answer this question. They try the experiments suggested on p. 18, and decide that it is a "sister."

4. They are told that there is still another secret for them to find out. "Why do the lips close?"

(My little pupils like to call the lips "the front door.")

This suggests that something is stopped (or prevented from) coming out.

This leads to the thought, "What is there to come out?" They will probably suggest breath.

They are then asked to press the lips together, and to open them suddenly, allowing the breath to come out. (This will give the sound that is heard at the beginning of the word *pig*.)

If they hold a hand in front of the mouth when doing this, they will feel the force with which the breath is expelled.

5. Having gained the sound, they are asked to compare it with any sound they may have heard. (A puff-puff.)

6. Different children are asked to come out in front of the class to utter **p**.

The children in the class listen to hear if correct sounds are given.

(This also gives the teacher opportunities for correcting faulty pronunciation.)

7. When the children have realised the sound, they are introduced to the *symbol* representing it.

The simplest form of the sign is taught (see type used in the "Steps to Reading").

(The *name* of the symbol is *not given*. See p. 15.)

I refer to our talk about the use of signs (see p. 37), and I then tell them that we are going to learn a printed sign (or symbol), and whenever they see this particular sign they will know that their lips must be pressed together and suddenly opened, so as to make the sound **p** (*pig*).

They are then shown this wonderful sign.

The symbol **p** (blue) is held up so that all can see it. (See "Further Notes," p. 53, section 5.)

8. A description is gained from them. They will be sure to notice its blue colour, and they are told that all the *sister* sounds will be dressed in *blue*.

9. I print **p** on the special b.b. (see p. 14) with blue chalk. (See p. 3 of "Steps to Reading.")

The children *draw in the air* as I print.

10. They then practise drawing it in the air with the right hand.

11. This is followed by their printing it in blue chalk on their b.b. or slates (see p. 13), using the right hand.

They then draw in the air and print with the *left* hand. They also illustrate the "pet word."

12. Now a home must be found for their new "friend."

Note.—The children regard each new sound and each new word as a "*friend*."

Being a "front-door" sound (or lip-letter) it will be placed well to the left. (See Plate 1 and p. 14.) One of the children puts it in its home. (See "Further Notes," p. 54, section 10.)

They then find **p** in the "Steps to Reading." (On the Revision of the Symbols, see "Further Notes," p. 88.)

13. The symbol is pricked and embroidered in connection with the above, *blue* cotton or silk being used. On the card they find the picture illustrating the story (see section 1, p. 37): they colour this picture as they wish, using coloured pencil chalks. (See p. 24 and Note, p. 49.)

(These cards are very useful as a record of the lesson and also for revising the symbols. See "Further Notes," pp. 71-73.)

14. The children practise printing the symbol in books. They use blue pencil chalks and print with right and left hand. (See Children's Work, I., and "Further Notes," p. 83.)

Before passing on to the learning of a new symbol I ask the children to give me a complete lesson on the above. I am supposed to come from a far away land, and I am only allowed to know the names of my "teachers." Having been thoroughly instructed, the children draw pictures illustrating words beginning with **p**.

b

This sound, being the "brother" of **p**, is taken next. (See "Further Notes," pp. 74, 75.)

A story is told introducing the word *bag*. The sound is evolved in the same way as **p** (see p. 37, sections 1-14).

Experiments lead the children to decide that it is a "brother" sound. They will notice its black dress (see sections 7, 8), and they are told that *brother* sounds will be dressed in *black* (on a white surface). When we use the black-board the brothers wear *white* sailor suits. (See

CHILDREN'S WORK

I.

ORIGINAL ILLUSTRATIONS.



II.



I. See p. 40.

PRINTING.

G. L.,
A beginner
of 6 yrs.

Printed with left hand.

Printed with right hand.

p

p

p

p

p

p

p

p

p

p

p

p

II. See p. 46.

Y. O.
8 yrs

Printed with left hand.

Printed with right hand.

cab

cab

cab

cab

cab

cab

III. See p. 101.

PRINTING.

A "party" of words.

M.P.
6 yrs.

Printed with left hand.

Printed with right hand.

damp

damp

camp

camp

lamp

lamp

champ

champ

cramp

cramp

tramp

tramp

stamp

stamp

For Dictation, Writing, and more advanced work, see
Plates I.-VII. of "Further Notes."

p. 19.) The home of **b** (see section 12) is under its sister **p**, as the *lips* are used in a similar manner.

The two sounds are compared and also the two symbols. The children notice that the rounded part of each is on the right-hand side.

(This similarity between **p** and its brother **b** has prevented confusion between **b** and **d**.)

t

A story is told about the puppy who had a bath in the tub. (See General Remarks, p. 75 of "Further Notes.")

See pp. 37-40. The children discover that **t** is a "sister" and must be dressed in blue. They find that the tongue touches the ridge above the teeth (see p. 19). Its home (section 12) will be to the right of **p**, as the sound is produced inside the mouth. (See Plate 1.)

d

This sound is the "brother" of **t**. The lesson proceeds as on pp. 37-40.

A story is told about a *dog*. (See "Further Notes," p. 65.)

Being a brother sound, it is dressed in black. Its home is under its sister **t**. (See Plate 1.)

On the printing of **d**, see "Further Notes," p. 82.

c

A story is told about a *cat*. (See card, and pp. 37-40.)

The children discover that **c** is a sister sound. They find that the tongue rises at the back of the mouth and touches the roof (see p. 19). The home of **c** must therefore be far back in the Frame, to the right of **t**. (See Plate 1.)

In describing the symbol the children remarked that it was round, like a "fat baby." This has helped them to distinguish between the

c
three sisters **k**
q

k

A story is told of a little boy who dressed up as a *king* (see card and pp. 37-40). The children recognise the sound as an old friend, but they are told that in some words they will find another sign (or symbol) used for that sound. For the home of **k**, see Plate 1.

The children named this symbol "the tall sister."

q

A story is told about a duck which was always saying "Quack! quack! quack!" (See card and pp. 37-40.)

The children find the first sound in the word *quack*, and they hear that **q** has the same sound as **c** and **k**, so that they now have three "sisters."

It interests them to compare the symbols **c** and **q**. They notice that each of these two "sisters" is rounded to the left: this leads to comparison with **p** and **b** (see p. 41).

They are told that this third sister always wants a certain little friend to sit next to her.

This led to their calling **q** the "cry-baby" of the three sisters.

As this favourite companion (**u**) takes the sound of **w** when it follows **q**, the children will not be given the digraph **qu** until page 9 of the "Steps" is reached. By that time they will have learnt both **w** and **u**. (See Note, p. 60.)

Note.—**q** is hung on the Tabulating Frame (see “Steps to Reading,” p. 3) until the digraph **q u** is taught.

g

A story is told about the boys who went for a drive in the gig. (See card and pp. 37-40.)

g is regarded as the proud little brother of the three sisters above.

The children discover that the tongue behaves in a similar manner for **g** as for **c** (see p. 41 and Plate 1).

They have now put all the symbols heading page 3 of the Steps (except **a**) in their home in the Tabulating Frame.

Having learnt the above sounds, classed as stops or explosives, and having had exercise in finding the “brother” sound when a “sister” is given and *vice versa*, one might draw the attention of the children to the fact that, though they have such a number of new “friends” (see Note, p. 39), they cannot build a word. This leads to the necessity of our introducing a sound of a very privileged order.

a

A story is told introducing the word *bat* (see card and pp. 37-40). The children discover the sound in the middle of this word. (See Note, p. 73 of “Further Notes.”)

Having gained **a**, they are led to notice that it has a much freer passage than the other sounds they have learnt. (*Cf.* the way in which the “stops” had to force their way out.)

They discover that **a** is a "brother," but when the sign is shown, they notice that it is dressed in *red*. This is to mark it as a person of great importance (see p. 19.)

On the stepping of **a**, see "Further Notes," p. 124.

They feel (see p. 19) that the tongue is low for **a**; its home will therefore be in the "downstairs" part of the dwellings reserved for the vowels. (See Plate 2.)

As soon as it joins the "friends" they already possess, they will be able to build words. (See Steps, p. 3.)

In the picture on the left-hand page they will find charming illustrations of these words.

First Lesson in Word Building.

The children have now learnt the sounds classed as stops, and the short vowel sound **a** (as in *bat*), and the symbols, which head page 3 of the "Steps," are all hanging in their places in the Tabulating Frame.

On the revision of these symbols see "Further Notes," p. 88.

Before learning any more signs, the children use those they already know for building the words of groups 1-6.

On Nature Talks and on Stories introducing words, see "Further Notes," Chapters X and XII.

1. A story is told introducing the word, e.g. *tap*. (See picture in "Steps," p. 2; "Further Notes," p. 77 and p. 97, section 1.)

2. The word is repeated in chorus.

3. The children discover and personate the sounds. (See "Further Notes," pp. 97, 98, sections 3, 4, 5.)

4. Each utters his sound (see "Further Notes," p. 98, sec. 6).

5. They take down the symbols for their sounds (see "Further Notes," p. 98, sec. 7.)

6. All *sound* **t a p**, giving the result **tap**.

Great care is taken to produce each sound clearly, completely finishing one before beginning the next.

The uttering of the separate sounds of a word is regarded as being similar to "taking distance" in drill. The pronouncing of the complete word is regarded as "close rank."

For dramatic separation of sound see p. 21.

7. The word having been sounded in chorus, individual children are asked to show that they can sound and *step* it (see p. 25), whilst their little friends listen to hear if correct sounds are given.

See "Further Notes," p. 124 (b).

8. Dramatic action adds immensely to their pleasure, and they delight in turning on imaginary "taps" in any part of the room.

9. I then print the word **tap** on the special black-board. (See "Further Notes," p. 99, section 10.)

For colours, see p. 3 of "Steps to Reading."

10. This is followed by their printing it with coloured chalks on their black-boards, practising with right and left hand alternately.

See "Further Notes," p. 99, section 11.

11. The children make original pictures to illustrate the word.

12. They then open their "Steps to Reading," page 3, and see if they can find the word they have built. They look for an illustration of it in the picture

on the left-hand page. (See "Further Notes," p. 99, section 13.)

13. At the end of the lesson each symbol is put back in its place in the Frame by the children.

14. In a later lesson they print the word in their printing books with right and left hand and they illustrate it. (See "Further Notes," p. 99, section 15.)

See Children's Work, II, facing p. 40.

Children's Work, II.

A story was told about Harry's father (see "Steps to Reading," p. 2, and "Further Notes," p. 78), who found that he would not be able to catch his train, if he walked to the station. He therefore took a cab and arrived just in time.

The word **cab** was handled in the manner suggested in pp. 44-46 (see sections 1-13).

The children afterwards printed **cab** in colour and illustrated it in their Word book. Plate II. shows the arrangement of this book.

On Black-board Recorders.

The children take great interest in helping to record the work on the special b.b. At this early stage they print the sign or word under the teacher's.

See "Further Notes," p. 108.

On Identifying the Words in the Steps.

It is important that the children should identify the signs and words in the "Steps to Reading" after they have handled them as suggested in pp. 37-40 and pp. 44-46.

They look forward to hunting for the signs or words, and the pictures illustrating them are a source of great pleasure.

On Revision.

We refer to the word or words built in the previous lesson and the children revise each as suggested on p. 86 of "Further Notes" (see Note on Revision: see also p. 85, *ibid.*).

For the building of the remaining groups of words in the "Steps," see pp. 44-46, and "Further Notes," pp. 76, 97-102.

For the words **cap** and **gap**, see "Further Notes," p. 77.

Page 3, group 2.—**b**, brother to **p**, is taken as the final consonant. (See "Further Notes," pp. 77, 78.)

Page 3, group 3.—**t** is used finally.

Page 3, group 4.—**d**, brother to **t**, is used finally. (See "Further Notes," p. 66.)

Page 3, group 5.—**c k** is taken finally.

c k is regarded as the regular doubling of **k**. *Double letters* (which are printed in the *same colour*) are sounded *once* only, and the attention of the children is called to the important work that the *eye* has to do in helping the *ear*. In words like **pack** they hear only three sounds, but the eye sees four letters; they therefore recognise that the eye and the ear must be very great friends.

c

They are told that the first two of the three sisters **k**

q

are very fond of being together at the end of words which take one step.

(They are greatly amused at the "fat baby," **c**, going for a walk with the "tall sister," **k**.)

Note.—In building these words, the two "sisters" (**c k**) are taken down by *one* child, as the sound is heard *once* only. In sounding them, the **k** is drawn in the air.

Page 3, group 6.—**g**, the proud little "brother," with the feather in his cap, being the happy possessor of three

c

"sisters," **k**, is taken as the final consonant.

q

m

Before proceeding to group 7 of page 3 a new symbol has to be taught, **m**.

A story is told about the two little children who were sitting on a *mat*. (See card and "Further Notes," p. 78, lines 11, 12.)

The sound is evolved as in the lesson on pp. 37-40.

As it is a "boy" sound (see p. 36), a black dress is chosen.

The children will find that it is a "front door" sound, so that it will have to live in the same column as **p** and **b**.

Then they find the difference between **m** and **p**.

They soon discover that the sound can be made without the opening of the mouth, and that it can be prolonged.

Remembering that for **p** the mouth was opened to allow the breath to come out, the question arises, "What happens in the case of **m**? How does the breath get out?"

One of the children will probably suggest its coming through the nose.

To prove this, they pinch their noses, and try to make the sound.

Its nasal character being proved, we call it a *nose* sound.

Though the "home" of **m** is in the same column as **p** and **b**, it is separated from them, as it is distinguished by using the *nose* as well as the *lips*. (See Plate 1.)

It will interest the children to consider any sound that **m** suggests (humming).

The difficulty of producing this sound clearly when suffering from a cold in the head (**b** being produced instead of **m**) will also interest them, and they will probably discover the reason.

In the next lesson this new "friend" is used for building.

In group 7 it appears initially, as the words thus gained are of a more useful kind.

For the building of these words see pp. 44-46.

Note.—The age of the children and the time at disposal will sometimes make it advisable to devote two lessons to a new symbol. In this case it is taught in the first lesson and embroidered afterwards, revised in the second (see p. 40) and printed later in the Sound book. (See "Further Notes," p. 83.)

n

Page 3, group 8.—For this the symbol **n** must be taught.

The children are told a story about a fisherman with his *net*. (See card.)

See General Remarks, p. 75 of "Further Notes."

The lesson proceeds as on pp. 37-40.

The children decide that **n** must wear a black dress. (Cf. **m**, p. 48.)

They repeat **n** in chorus and try to find out what the tongue does to make the sound. (See p. 19, lines 16-24.)

They discover that the tongue touches the ridge above the upper teeth. This leads to comparison with **t** and **d** and decides its being placed in the same column in the Frame.

Now the difference must be discovered. They will gladly make the experiment resorted to in the previous lesson and they will find out that it is a *nose* sound.

n must therefore have a "home" to itself. (Cf. **m**, p. 49 and see Plate 1.)

The words of group 8 are built in later lessons. (See "Further Notes," p. 66, lines 2, 3.)

ng

Next comes the teaching of the digraph **ng**.

A story is told introducing the word *bang*. (See Embroidery card and pp. 37-40.)

The children are asked to discover the sound at the *end* of this word. The practice that they have already had in finding final sounds will enable them to do this quite easily. (See "Further Notes," pp. 27, 28.)

Having gained the sound represented by **ng**, they consider its dress and its home.

They decide that it must be dressed in black.

They discover that the tongue rises at the back

of the mouth and touches the roof (*cf.* **c**, **g**). They also find that the *nose* is used (*cf.* **m**, **n**).

ng must therefore have a home to itself in the same column as **g** and his three sisters. (See Plate 1.)

When **ng** is shown, the children notice that the symbols look like old friends, but when taken together as we now have them in our *digraph*, they have *one* sound only.

In a later lesson it is used for building, the symbols being taken down in the following order :—

1. **b**
2. **a**
3. **ng**

On Revision.

Before proceeding to p. 5 of the "Steps," the children may like to recall the stories told in connection with the pictures on p. 2, and to sound and point to the words of p. 3 that they use.

As by the above means they will be proceeding from *speech to sign*, they will probably be equal to the work suggested.

On Speech to Sign, see "Further Notes," pp. 85-87.

On the Revision of the Symbols „ p. 88.

On Dictation „ p. 153.

Steps. Page 5.

i

The new symbol to be taught is **i** (*ill*.) A story is told about the little girl who was *ill* (see card).

The children discover the sound **i**. (See pp. 37-40.)

The usual experiments (see p. 18) lead them to decide that it is a "brother."

By looking at each other as they utter **i**, they will see that the "front door" is open, and by putting a finger in the mouth they will feel that, though the tongue rises, it is not so high as to hinder the breath on its way "out of doors."

Therefore all points to this sound being ranked amongst the very important ones, clothed in red. (*Cf.* **a**, p. 44.)

(This sound requires especial care as there is a tendency to confuse it with **e** as in *egg*.)

The symbol is shown. (See p. 38, sections 7 to 14.) Its home is chosen, suggestions being invited from the children. Being produced so near the lips, it is placed well to the left. As the tongue is higher for **i** (*ill*) than for **a** (*bat*), **i** is placed higher up than **a** (See Vowel Table, Plate 2.)

If the children repeat **a** (as in *bat*)

i (as in *ill*)

several times in succession, the difference in the production of these sounds will be very marked.

On the Stepping of a Vowel, see "Further Notes," p. 124.

Page 5, groups 1, 2, **p** and **b** are used as the final sounds. See pp. 44-46.

In connection with page 5, see "Further Notes," p. 66 and Note on p. 65.

y

Before taking the words of group 3, the children are taught the symbol **y**.

A story is told about *kitty* (see card) and the lesson proceeds as on pp. 37-40.

The children notice that the sound of **y** (kitty) is similar to that of **i** (ill). For its home, see Plate 2.

Page 5, group 3.—**t** is used finally. (See pp. 44-46.)

The first two words having been built, the word **pity** gives an opportunity for the use of the new friend **y**.

This tailed **y**, sitting at the end of the word, interests the children very much.

(They will find that their **kitty** in the picture connected with the embroidering of **y** (see p. 24) also wears a long tail.)

On the stepping of **pity**, see "Further Notes," p. 125.

Page 5, group 4.—**d** is used as the final consonant. For the building of groups 4-9, see pp. 44-46.

Page 5, group 5.—**ck** is used finally. (See pp. 47, 48.)

„ group 6.—**g** is used as the final consonant.

„ group 7.—**m** „ „

„ group 8.—**n** „ „

„ group 9.—**ng** „ „

On recording the work, see "Further Notes," p. 108.

The children have thoroughly revised all the consonantal friends of p. 3, as the progression has been in accordance with the Table of Consonants (see p. 172). The new vowel sound has given a fresh set of words.

For the revision of these, see p. 51.

Steps. Page 7.

I

The new symbol to be taught is **I**. A story is told about a lily (see card and "Further Notes," pp. 62, 66).

See pp. 37-40.

The children decide that **l** must be dressed in black.

They consider what the tongue does in order to make this sound. They find that the front of the tongue rises to the "ridge." This leads to comparison with **t**, **d**, and **n**. The sound can be prolonged, for the tongue is not suddenly withdrawn as in the case of **t** and **d**. In making **l** they will find that the breath does not escape through the nose as in the case of **n**. They will probably wish to prove this point by pinching the nose and they will hear that **l** is uninfluenced by this action.

This leads to the question "How does the breath escape?"

Some one may suggest that it comes out at the sides of the tongue, and they put a finger at each side to see if they can feel it.

As the tongue rises to the "ridge" (see p. 50) the children will wish **l** to have a home under **n** (see Plate 1).

Page 7, group 1.—**l** is used as the initial sound, and the vowel **a** is the red friend.

For Suggested Talks in connection with page 7, see "Further Notes," p. 66.

Page 7, group 2.—The vowel **i** is used.

On **ck** in the word **lick**, see pp. 47, 48.

The word **lily** brings in the use of the tailed **y**.

r

The symbol **r** is now taught.

A story is told about a water **rat**. (See card and pp. 37-40.)

The children repeat the word **rat** and they are encouraged to roll the **r** in order to find out what happens.

The lesson proceeds as suggested in pp. 37-40.

The initial sound is discovered and the children decide that the dress must be black.

They find that the tongue rises in the front part of the mouth.

This will lead them to choose a "home" under **l**.

r is used as the initial sound in the words of groups 3 and 4, p. 7.

For the word **rack**, see Note on p. 48.

Note.—In building, **r** will not be used after vowels for some time. As it plays so important a part in modifying the vowels which it follows, I have thought it wiser to defer these forms until a later stage. (See "Further Notes," p. 178.)

Page 7, group 4.—Words containing **i** are built.

Page 7, group 5.—The story introduces the word **ill** (see p. 44), and when the children have discovered the sounds, they are told that in a great many words which take one step (see p. 25) *two* little brothers like to appear, though the sound **l** is heard *once* only. (Cf. **c k**, "Steps," pp. 3, 5, 7.)

They will again see how friendly the eye must be in helping to get these words safely built.

The symbols are taken down by the children in the following order :—

- | | | | |
|----|-----------|---|---|
| 1. | i | } | The two symbols ll are taken
down together by <i>one</i> child. |
| 2. | ll | | |

Note.—The children draw the second **l** in the air when they sound or step words of this kind.

When the symbols have been taken "home," the story continues and introduces the next word of group 5. The class watch very attentively to see whether the builders remember the double sign.

Cf. Note on p. 80, and see "Further Notes," p. 100, lines 4-12.

When p. 7 has been worked through, the children may like to talk about the picture facing it and to point to some of the words that they use in their chat. (See Notes on Revision, p. 51.)

In the building of the words of page 7 the children will have had opportunities of revising the consonants already learnt, and of using the vowels **a** (bat) and **i** (ill).

Steps. Page 9.

h

The new symbol to be taught is **h**.

Note.—A lesson is given on **h** here, though it is placed later in the Table of Consonants. (See Plate 1.) As the symbol **h** appears in several digraphs (**w h**, **p h**, **t h**, **s h**, **c h**), it is taught previous to them.

For Suggested Talks in connection with page 9, see "Further Notes," p. 67.

A story is told introducing the word *hen*. It is associated with Betty, who was feeding her hens (see card).

The usual experiments lead the children to decide that **h** must wear a blue dress.

The lesson continues as on pp. 37-40.

All sound **h**, **h**, **h**, and are asked if it suggests any

sound they have heard. (Panting of a dog, or puffing of an engine.)

As it is practically unobstructed breath, it cannot well be classified with any of the other sounds. It therefore has a home all to itself, far back in the Frame. (See Plate 1.)

(The children were quite touched with its lonely lot, and remarked, "Poor little h! She's sighing because she's an only child.")

Page 9, groups 1, 2.—**h** is used initially.

For building, see pp. 44-46.

For **ll** in group 2, see Note, p. 55.

Note.—**w h** (*whip*). See blue **w** + yellow **h**. Plate 1.

This digraph is put in the Table of Consonants, as some people prefer to pronounce a breathed (not voiced) sound. Those who wish to teach this will use blue **w** + yellow **h** instead of black **w** + yellow **h** (see Plate 1).

The lesson proceeds as on pp. 37-40.

See also notes on **w h**, pp. 58, 59.

w

The new sound, **w**, is introduced in a story about the two children who put up their umbrella lest they should get *wet*. (See Embroidery card and pp. 37-40.)

See "Further Notes," p. 76.

The children discover that **w** is a brother and must be dressed in black.

They next find out how it is produced. As it is a "front door" sound, this will be an easy matter. (See p. 19 and Plate 1.) As the lips are used, **w** is placed in

the same column as the other lip sounds, but it is divided from them because of its character as a continuant.

On the printing of **w**, see "Further Notes," p. 82.

Page 9, group 3.—In the next lesson the word **w a g** is built. (See p. 44.)

Page 9, group 4.—The vowel **i** (ill) is used and **w** is the initial sound.

w h

w h (*whip*). (See black **w** + yellow **h**, Plate 1.)
A story introduces the word *whip* (see card and pp. 37-40).

The children discover the initial sound. They decide that it is a brother and must be dressed in black.

They notice that the sound is similar to **w** (*wet*), but they are told that, in the new symbol, **w** has a silent "friend" sitting next to it.

They await the appearance of the digraph **w h** with great interest, and quickly notice yellow **h**. (This is drawn in the air.)

Yellow was chosen as being suggestive of something that had faded away (autumn leaves). The use of this colour invests all the words, containing *silent letters*, with interest to the children, and they are welcomed with the greatest delight, so that what had hitherto been a stumbling-block is now a source of joy. Any little girl or boy possessing a name containing silent letters is regarded as a highly-favoured personage.

The pronunciation given on this page is the one that I teach first, as it is very general in the south of England.

Later on, the children are introduced to the pronunciation as described on p. 57. (It is advisable to give this lesson before passing on to page 11 of the "Steps.")

These digraphs are revised as suggested in pp. 89 and 90 of "Further Notes."

It will be noticed that **h** is yellow in each of them. This is because the sound of **h** does not follow **w**.

Page 9, group 5.—In building the word **w h i p** the symbols are taken down in the following order:—

1. **w h**
2. **i**
3. **p**

u

The children are now taught the symbol **u** (pull).

A story is told of Bobby, whose dog tried to pull him from the rug (see card and pp. 37-40).

The children discover the middle sound **u**.

They now consider how this sound is made. The "front door" is open, though not very wide, yet **u** manages to get out without being hindered. This, with the vibration of the vocal chords (see pp. 18, 19) decides its joining the important people dressed in red.

By putting a finger as far back in the mouth as possible, they will find that the back part of the tongue rises. It is owing to this behaviour of the tongue that we place **u** (as in pull) high up, and well to the right, in the Frame. (See Plate 2.)

Note.—The change of tongue position is very noticeable,

if the children place a finger in the mouth and repeat

a (as in *bat*)

u (as in *pull*) several times in succession.

(The sound **u** (*pull*) is taken before that of **u** (*muff*) as the former is like the sound so frequently met with in foreign languages.) See "Further Notes," p. 124 (*a*).

Page 9, groups 6, 7. For building these, see p. 44.

q u

q u (*quack*) introduces the "cry-baby" **q** with its inseparable red friend, **u**. (See pp. 37-40.)

Reference is made to the story of p. 42.

Note.—As the children have now learnt **w** (see groups 3, 4 of page 9) they will be familiar with the sound that **u** takes when it follows **q**. They have also learnt the symbol **u**, and it interests them very much to find that this red friend, when sitting next to **q**, takes the sound **w**. **q u** is henceforth treated as a *digraph* and sounded as **q w**.

q is taken down from the Frame by one of the children and **q u** takes its place. (See Plate 1, and Note, p. 43.)

The children print **q u** (*quack*) in their Sound books.

The word in group 8 is built as follows:—

- | | |
|---------------|--|
| 1. q u | } 3. The two symbols are taken down
by one child. |
| 2. a | |
| 3. c k | |

Page 9, group 9. This group gives the children further opportunities for using **q u**. See Note on p. 80.

It is advisable to let them print each of the words of groups 8 and 9 in their Word books.

f

The new symbol is **f**. A story is told about a *fish* (see card and pp. 37-40).

The children discover that **f** is a sister, and must therefore be in blue.

They find that the top teeth rest lightly on the lower lip and that breath is forced out. As **f** uses lip and teeth, its "home" is next to the lip sounds. (See Plate 1.)

Page 9, group 10. In the next lesson, the children build with **f** as the initial sound, and with **a** (*bat*) as the vowel sound.

- | | |
|----|----------|
| 1. | f |
| 2. | a |
| 3. | t |

See pp. 44-46.

Page 9, group 11.—**i** (*ill*) is used as the vowel sound. (For **ll**, see p. 55.)

Page 9, group 12.—**u** (*pull*) is used as the vowel sound.

The presence of **ll** at the end of **full** leads to comparison with groups 2, 4, 7, 9, 11 of page 9.

ph

Page 9, group 13.—Before taking the word Philip, the digraph **ph** is taught.

(I was seriously considering the advisability of postponing the teaching of this digraph to a later date, when a little Phyllis in my class, aged seven years, convinced me of the necessity of not deferring it. She remarked, "When I was

very little, I used to think that they made a mistake when they spelt my name with **p h**, I thought it ought to be **f**." I at once felt my doubt dispelled and recognised the necessity of giving the digraph, lest other Phyllises and Philips, of like mature years, should, in their "early days," question the wisdom of their elders.)

A story is told about *Philip* and his love for his horse (see Embroidery card and pp. 37-40).

The children notice that the initial sound is like the one taken in the previous lesson (**f**, *fish*).

They are told that in some words, which have travelled a long, long way to get to us, we have a different sign (or symbol) for this sound.

An imaginary journey is taken to this far away land to bring home the new friend.

At a later date, when the knowledge of Geography is sufficiently advanced, the journey to and from Greece is traced on the * b.b. map of Europe.

As our "pet word" requires the capital, the children like to examine that side of the digraph (see Note, p. 63). They also print **P h** in their Sound books.

The new symbol has a home below **f**. (See Plate 1.)

In a later lesson the children build the word **Philip** in the Frame. (See pp. 44-46.)

Should there be a Philip in the class, it would interest the children greatly to hear that his name had come this long, long journey, and all eyes would be turned upon this happy Philip to see how he was bearing his honours.

* This map is made of black-board cloth and has a faint outline traced on it. The children go over this with coloured chalk.

(In the Readers they will meet with Phyllis, but Philip was given here as an easier example. The former will give a further opportunity for the use of this digraph.)

Note.—As, in the building of **Philip**, a capital must be used, the digraph is turned round and the children see **Ph** on the other side (our hanging letters have the small form on one side, the capital on the other). See p. 30. They are asked to explain why the capital is used. This point can be illustrated by reference to their own names.

On revising this symbol, see "Further Notes," p. 90.

v

The voiced counterpart of **f** is now taught. It is introduced in a story about a valley (see card).

See "Further Notes," p. 67.

The lesson proceeds as on pp. 37-40.

The usual experiments (see p. 18) will lead the children to decide that **v** is a brother and must therefore be dressed in black (or in white on the b.b.).

If the sound of **v** be prolonged when the hands are pressed close to the ears, the vibration is especially strong.

The children much enjoy sounding the two sisters, **f**
ph
and the brother, **v**

in this manner, prolonging the sound in the case of each, and noticing the contrast.

They find that **v** is produced with the top teeth resting lightly on the lower lip (*cf.* **f**, p. 61).

Its home in the Frame will therefore be under its two sisters. (See Plate 1.)

In the next lesson the word **v a n** is built. (See "Steps," page 9, group 14.)

For revision, see suggestions on p. 51.

See p. 59, lines 1-3.

Steps. Page 11.

u (*muff*).

The new sound to be taught is that of **u** in *muff*.

A story is told about the two little children who each had a *muff* (see Embroidery card).

The word *muff* is repeated by all in chorus, and the children are asked to discover the *middle* sound.

The lesson continues as on pp. 37-40.

They find that **u** (*muff*) is a brother sound.

As the front door is open and nothing hinders **u** in its passage out, the red garb will be thought suitable apparel and it will join the vowel party. (See p. 19.)

The children recognise the symbol as an old friend, for they have had **u** (*pull*).

They next discover the difference between **u** (*pull*) and **u** (*muff*). They notice that the tongue is "up the back stairs" for **u** in *pull*, and that it goes "downstairs" for **u** in *muff*.

If they repeat **u** (as in *pull*)

u (as in *muff*)

several times in succession, with a finger in the mouth, they will feel the change of tongue position.

They will now be able to decide upon the home of **u** (*muff*). (See Plate 2.) See "Further Notes," p. 124 (a).

On the discontinuance of the diacritic, see p. 22, and

"Further Notes," p. 58.

Note.—The ear training which the children are receiving will help them to the correct pronunciation of the printed words, when they meet them in the text (see p. 79).

Cf. Note on *very* in "Further Notes," p. 184.

For Suggested Talks in connection with p. 11 of the "Steps," see "Further Notes," p. 67.

Page 11, group 1.—**p** is used finally. Building, see p. 44.

"	group 2.— b	"	"
"	group 3.— t	"	"
"	group 4.— d	"	"
"	group 5.*— c k	"	"
"	group 6.— g	"	"
"	group 7.— m	"	"
"	group 8.— n	"	"
"	group 9.— n g	"	"

The above give opportunities for the use, as finals, of the Stopped sounds and Nasals.

Group 10.—The two **l l** are used finally (see p. 55).

Group 11.—This introduces the children to a like habit in **f** when used finally in words taking one *step*. (See p. 25.) The two **f f** are taken down by *one* child as the sound is heard once only. The second **f** is drawn in the air, when these words are sounded. For revision, see p. 51.

The children may be ready to print some of the words of p. 11 from dictation, without having built them in the Frame. See suggestions for Stage 4 in "Further Notes," p. 155; see also General Remarks, p. 101 *ibid.*

* See Note, p. 48.

Steps. Page 13.

th (blue)

The new symbol is **th** as in *thrush*.

For Suggested Talks in connection with page 13 of the "Steps," see Further Notes, p. 68.

A story is told about Dan and Tom, who fed the pet *thrush* with hemp (see card and pp. 37-40).

Having gained the sound **th**, the children discover that it is a sister and must be dressed in blue.

They find that the tongue comes below the upper teeth, and that breath is forced out.

As both tongue and teeth are used, the home of this new digraph will be to the right of **f**. (See Plate 1.)

Page 13, group 1.—In the next lesson it is used initially for building.

- | | | | |
|----|-----------|-----------|--------------------|
| 1. | th | | } See Note, p. 48. |
| 2. | | i | |
| 3. | | ck | |

For building, see pp. 44-46 and Note on p. 80.

Before proceeding to **th** (*them*), it is advisable to teach the symbol **e** as in *egg*. (See Note on p. 68.) See pp. 67, 68.

th (black)

th (*them*), the voiced counterpart of **th** (*thrush*) is required for the words of group 2.

The story is associated with the pigeons and the maid who fed *them* (see card and pp. 37-40).

The children discover that the tongue acts as for blue **th**, but they find that **th** (*them*) is a brother. The dress will be black on a white surface or white on the b.b.

The digraph **th** (black) is shown, and the children see that it is similar in form to blue **th**.

They decide that its home in the Frame must be under its sister. (See Plate 1.)

The difference of sound between the sister and brother will be accentuated if the children press their hands to their ears and utter **th** (as in *thrush*)

th (as in *them*)

in chorus, several times in succession.

Page 13, group 2.—For the building of the words **that** and **than**, see p. 44.

e

The sound of **e** as in *egg* requires especial care, as the children are inclined to confuse it with **i** (*ill*). It is partly on this account that a long interval elapses between the teaching of **e** and **i**.

A story is told about Philip, who had an *egg* in his hand (see Embroidery card).

See pp. 37-40. See "Further Notes," p. 68.

Having gained the sound **e**, the children discover that it is one of the important sounds, for it is a brother, and comes out unhindered (see p. 19).

It must therefore be clothed in red.

They now have to consider its home.

By putting a finger in the mouth, they find that the tongue rises a little towards the lips.

To realise this more fully, they repeat **a** (as in *bat*)
e (as in *egg*)

several times in succession (*cf.* p. 64).

They decide that the home of **e** must be a little way up "the front stairs." (See Plate 2.)

Note.—As **e** appears in **them**, teachers may prefer to give the lesson on **e** before taking black **th**.

See Note on p. 124 of "Further Notes."

Page 13, group 3.—Words containing **e** (*egg*) and final **t** are built.

It will be noticed how charmingly the pictures on the left-hand side of p. 12 lend themselves to the illustration of this group.

See suggestions on p. 76 of "Further Notes."

Groups 4-6.—Instead of building these words, the children may be able to print them from dictation. See "Further Notes," p. 155, Stage 4 (*b*).

Page 13, group 7.—The word **them** gives an opportunity for the use of black **th**.

Page 13, group 8.—**when** calls into use the digraph **wh** (see pp. 57, 58); and **then** requires black **th**.

Page 13, group 9.—On **ll**, see p. 55; see also Note, p. 80.

On suggestions for revision, see p. 51.

Steps. Page 15.

s (blue)

The new sound to be taught is **s** (*sun*).

A story is told about Dan, who rode home as the sun was setting (see card and pp. 37-40).

s (sun) is found to be a sister sound: it will therefore be blue.

A home for it is chosen in the column allotted to "ridge" sounds. (See Plate 1.)

The children are asked to think of any sounds which **s** suggests to them (hissing, letting off steam).

Page 15, group 1.—This introduces words containing blue **s** as the initial sound.

c (mince).

A story is told about the dog who stole the mince (see Embroidery card).

The children discover the sounds in "mince."

They sound **m i n s** (as in sun).

They are then asked to build the word as far as **min**.

We must now reveal the secret that another friend is coming into the word to represent the next sound. (They would naturally wish to use **s** for sun.)

They are asked to "go to sleep," and, during their slumbers, **c** (from the box of Symbols) and **e** are added to the signs in the building part.

When they wake up, they may protest, "That is the **cat c!**"

They are told that when she meets certain red friends, she speaks in this way.

They notice the red friend **e**, whose work here is to tell us that **c** will have the sound of **s**.

Note.—**e** will not take a step forward: it is drawn in the air when the word **mince** is sounded.

(The children are much amused at this variation on the part of **c**. Cf. p. 20, lines 20-23.)

The home of **mince c** is under blue **s**. (See Plate 1.)

See pp. 39, 40. For group 2, see p. 44. See also "Further Notes," p. 90.

s (black)

The next symbol taught is black **s** (crabs). (See "Further Notes," p. 68.)

A story is told about the boys who were looking for *crabs* (see card). This word is repeated and the final sound gained. (See pp. 37-40.)

The children discover that **s** (crabs) is a brother and must be clothed in black.

They find that the tongue behaves as for **s** in sun. The home of black **s** will therefore be under its sisters. (See Plate 1.)

Black **s** is compared with blue **s**; brother **s** (crabs) is seen to have the same form as sister **s** (sun). (Cf. black **th** and blue **th**, in "Steps to Reading," p. 13.)

In later lessons, brother **s** is used for building words.

Note.—In addition to the words *has*, *crabs*, it is advisable to build a few more. The extra words can be associated with the pictures in the Steps:—

<i>e.g.</i> bags,	see picture,	p. 2;	pigs,	see picture,	p. 4;
lads,	"	p. 6;	wings,	"	p. 8;
buds,	"	p. 10;	pegs,	"	p. 12.

z

A story is told about the bees, which began to buzz

round the window (see card and pp. 37-40).

The sound **z** is found to be similar to **s** (crabs). It will therefore be black, and its home will be under its brother, **s** (see Plate 1).

Plate 15, group 4. The word **buzz** is built in the following manner :—

- | | | | |
|----|------------|---|--|
| 1. | b | { | 2. The vowel taken is the |
| 2. | u | | muff - u (see Note, p. 22). |
| 3. | z z | | 3. The <i>two</i> symbols are taken by <i>one</i> child. |

The second **z** is drawn in the air when the children sound or step this word.

They also build **zigzag** (see picture of path, "Steps," p. 8, and "Further Notes," p. 90).

o

The new sound is introduced in a story about the boys who had a **top** (see card and pp. 37-40).

The word **top** is repeated in chorus and the children discover the middle sound in it.

Having gained **o**, they find that it is a "boy" or "brother" sound (see Note, p. 36).

They close their eyes, sound **o** in chorus, and try to feel what the tongue does.

They will find, by putting a finger in the mouth and sounding **u** (as in **pull**)

o (as in **top**)

several times in succession, that **o** is a little way down the "back stairs."

They are asked what colour its dress will be. Its

unobstructed passage, together with the vibration of the vocal chords, will lead them to decide upon red.

As the tongue is lower for **o** (top) than for **u** (pull), the home of **o** is lower than that of **u**. (See p. 71 and Plate 2.) See "Further Notes," p. 124 (a).

Now that we have another of these important red friends, a great many new words can be gained. (See p. 44.)

Page 15, group 5.— is taken as the final consonant.

„	group 6.— b	„
„	group 7.— t	„
„	group 8.— d	„
„	group 9.*— c k	„
„	group 10.— g	„

Note.—The children may like to print the words of groups 7, 8 and 10 from dictation. *Cf.* remarks on groups 4-6, p. 68.

s h

The new symbol is **s h** (*ship*). A story is told about Jack, who was rigging his ship (see card and pp. 37-40).

The children discover that **s h** is a sister sound: it will therefore be dressed in blue.

They find that it is produced a little farther back than **s**, as in sun. (*Cf.* the sounds **s**, **s h**.)

They decide that the home of the digraph **s h** must be to the right of **s**. (See Plate 1.)

They are asked whether they have ever heard anyone

* See Note on p. 48.

say **sh** quite by itself. It is probably a familiar sound if they have a baby brother or sister.

The children much enjoy dramatic action for the illustration of this sound. Some of them go to sleep, whilst one of the party trips round the room on tip-toe. Another holds up a finger and says **Sh!**

When this sound was under discussion, they remarked "No wonder poor **sh** says **Sh!** when the others (meaning **s**, **c**, **s**, **z**) are hissing and buzzing all the time." (See Plate 1.)

As **sh** is produced so near **s**, I did not put a dividing line in the Frame.

In the next building lesson **sh** is taken as the final sound, the symbols being taken down in the following order:—

1. **d**
2. **a**
3. **sh**

See pp. 44-46.

ch (*finch*, *chaise*).

The children are told a story about a *finch* that had built its nest in an apple-tree (see card and "Further Notes," p. 68).

They discover the sounds in the word "finch."

f i n ch (=sh)

The lesson proceeds as on pp. 37-40.

They may expect the final sound to be represented by the symbol **sh** (*ship*). But when they are shown the digraph **ch** (see p. 38, section 7), they see that we have another sign for this sound.

They choose a home for **ch** (*finch*) under that of its sister, **sh** (*ship*).

(See Plate 1.)

They must now go on a voyage of discovery to find the nose sound which this digraph **ch** likes to follow.

We refer to our story (see p. 73) and draw their attention to the third sound in our "pet word" *finch*.

They all repeat the word *finch* in chorus and they discover that **n** is the nose sound that **ch** is so fond of.

They will enjoy building this word by "express train."
(See "Further Notes," p. 100.)

Note.—When revising the symbols in the Frame (see "Further Notes," p. 90) the children like to point to **n** and **ch**, after they have given the sound and pet word.

Page 15, group 12.—In the next lesson, the words of this group are built. (See Note, p. 80.)

- | | |
|----|-----------|
| 1. | i |
| 2. | n |
| 3. | ch |

Page 15, group 13.—A second opportunity is given for building with **ch** preceded by its favourite **n**. These words will introduce the **muff u** (see Note, p. 22).

The building proceeds as on p. 44, the symbols being taken in the following order:—

- | | | | |
|----|-----------|---|--|
| 1. | b | } | 2. For muff u ,
see Plate 2. |
| 2. | u | | |
| 3. | n | | |
| 4. | ch | | |

See Note, p. 80.

s (treasure)

s (treasure). This voiced counterpart of **sh** is not found in words sufficiently simple for the children to build at this stage. I tell them that the "brother" to **sh** is found in the word treasure, and they must guard him as such until they need him.

A story is told introducing the word treasure, and the lesson proceeds as on pp. 37-40.

Being a brother, **s** is clad in black.

Its home is under its sisters, **sh**
ch.

See Plate 1, and Note on p. 22.

On revision, see p. 51.

Steps. Page 16.

h heads the last page as it is the last of the simple sounds in the Table of Consonants. For building, see p. 44.

A lesson was given on **h** previous to the digraphs in which it appears (**wh**, **ph**, **th**, **sh**, **ch**), see p. 56, but, in building complete studies, it will come into use *last* of the simple consonantal sounds. (See First Primer, Study 3.)

All the simple consonantal sounds have now been learnt and the six short vowel sounds (*bat, ill, pull, muff, egg, top*).

The consonantal double sounds will be taught in the later books as the children require them.

These books give further opportunity for the revision of the simple sounds, and this will enable the children to discover the component parts of the double sounds.

Page 16, No. 4.—The children are told a story about Pat who had a rat.

1. They are asked to repeat "Pat had *a* rat" and to give the sound which comes before *rat*. Having gained the pronunciation that is used in fluent speech, they are told that this is an old friend of theirs, but he is in a very weak condition. He will always have this weakened sound when he is quite alone. (See p. 29 for Note on weak forms.)

2. The word **rat** is built in the Frame. The children then "go to sleep," and **a**, from the box of Symbols ("the hospital"), is given to Jack, who places it a little distance to the left.

When they awake, they print **a rat** on their b.b.

3. All are asked to repeat **a rat**, and different children give sentences about a rat. This will lead them instinctively to the pronunciation of **a** in fluent speech.

It is most important that they should not give it the broad sound of *a* as in *baby*.

a sack is introduced in the same manner as the above. (See sections 1, 2, 3.)

Further examples can be supplied from previous pages of the "Steps."

4. The words of the sentence, "Pat had a fat rat," are printed with coloured chalks on the b.b. The children then open their "Steps," and find them.

The word **Pat** will necessitate the use of a capital letter (*cf.* Philip, and see Note, p. 63).

5. This sentence is printed and illustrated by the children in their Word books.

In connection with p. 16, see "Further Notes," p. 68.

Note.—It is important that a separate lesson should be given on Nos. 4, 5, 6, 7 (see “Steps,” p. 16).

Page 16, No. 5.—The children are told they are going on a voyage of discovery in search of another little red friend, the sound of which has grown weak. (See p. 29.)

The sentence “*The rat hid in a sack*” is given. They are asked to repeat it in chorus and then to give the first word. (Care must be taken that they give **the** the pronunciation that it has before a consonant in fluent speech.)

They discover the sounds, and place **th** (*them*) in the building part. They go to sleep (*cf.* p. 76, section 2) and **e** is then placed to the right of **th**. On awaking, they find that **e** represents the weakened sound. They all print **the** on their b.b.

(I think it is best to let them take **the** henceforth *as a whole*, not sounding it.)

At present nothing is said of the pronunciation that is given to *the* before a vowel. This will be gained from the children later. (See “Further Notes,” p. 192.)

For the sentence “*The rat hid in a sack*,” see p. 76, sections 4, 5.

For the capital, **th** (black) is turned round.

Page 16, No. 6.—The word *to* is introduced in a story in which the following sentence occurs :—“*Pat ran to the sack.*” All repeat this sentence, and are asked what word comes before “the sack.” Having gained *to*, they discover the sounds, and the lesson proceeds as for **the**.

to is henceforth taken *as a whole* (*cf.* **the**). For the

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sentence (No. 6), see p. 76, sections 4, 5.

Page 16, No. 7.—They have had three red friends behaving in a playful manner; now they are going to be introduced to a consonant, generally a sister, which, in a very useful little word, speaks like a brother.

A story introduces, "Pat had a cup *of* milk."

The children are asked for the word preceding "milk."

They repeat the sentence, give the word **o** **f**, and discover the sounds in this word.

Janie sounds **o** **v**.

The usual experiments lead to the decision that the second sound will be dressed in black.

A child places **o** in the building part, and black **f** appears during the slumbers of the class (*cf.* p. 77).

They all print **o** **f** on their b.b.

For the sentence, see p. 76, sections 4, 5.

In the next lesson the children may like to read the two last sentences of No. 7 for themselves.

ON THE FIRST PRIMER.

ALL the simple consonantal sounds have now been learnt, and the children can build up more complete "studies" (or groups of words) than those which appeared in the "Steps to Reading."

As they will have had so much practice in building and printing they can take an even more active part than before, and I find that I can give the conduct of affairs almost entirely into their hands.

Colour is used throughout the First and Second Primer and the Infant Reader for the groups of words that head the text.

The text is in uniform black. (See Note, p. 28.) The introduction to the *black text* marks an important stage in the work of the children, for it gives them opportunities for proceeding from *sign to speech*. (Cf. "Further Notes," pp. 85-87.)

They now discover how to turn their printing into *writing*. (See "Further Notes," Chapter XXIII.)

For the Supplementary Chapters bearing on the First Primer, see "Further Notes," pp. 58, 59.

Study 1.

The children are told that they are going to build a great many words in which their red friend **a** (*bat*) will appear. Amongst these words they will find some old friends, and these will be joined by several new ones.

Suggestions for the Groups of Words.

Full notes on various ways of handling the groups of words will be found in Chapter XVI. of "Further Notes."

On Stories introducing the words of a group, see "Further Notes," pp. 78-81.

On Nature Talks in connection with the Readers, see suggestions at the end of each Study (*e.g.* p. 82). See also "Further Notes," pp. 61-64, the Note on p. 65; pp. 69, 70.

Children, who have worked steadily through the "Steps," may like to point out some of the words which are old friends (see "Further Notes," Third Plan, p. 102).

But it is advisable to let them *build* :—

- (1) words containing new signs (*e.g.* *chat*, Study 3);
- (2) the words in large type (*e.g.* pp. 81, 87);
- (3) and words in which there are interesting secrets (*e.g.* *ink*, *wreck*, *ditch*).

Note.—The words of a group containing a special point (*e.g.* **n + ch**, **dg + e**, see Studies 43, 45) are each built separately. The signs of the first word are therefore *all* taken home before the second word is built. This is very helpful in impressing the particular "secret" that such words contain.

The children like to build these words by "express train." They run out in turn to get the symbols required, and, when the word has been sounded, stepped, printed and illustrated, others run out to take the symbols home.

On Recorders, see "Further Notes," pp. 108, 109, sections 3, 4.

When the first eight words of Study 1 have been taken, the story introduces :—**s n a p**

s l a p

t r a p

s t r a p.

Each of these words is built as it is introduced.

Extra sentences might be given in the case of **r a p** to ensure the children's attaching the right meaning to it.

(If they use the above in the sense of *wrap*, they are told that *wrap* has a secret in it, which they will learn later on. See p. 11.)

The word **s a p** will be interesting to them if they have had Nature Lessons on plants.

On avoiding any incorrect presentation of words, see Note, p. 25.

On the handling of the text, see "Further Notes," p. 110.

On the family appearing in it, " p. 130.

On the stops, " p. 117.

On suggested words for stepping, " p. 126.

On dramatic action, " p. 133.

On Writing in connection with

the First Primer, " pp. 135-144.

On Dictation, " pp. 157-158.

Capitals : P cf. p (See Plate 3.)

S „ s

*W h „ w h

D „ d

T „ t

The first and last of the above capitals will be familiar

*See Note on p. 30.

(see Steps, p. 16). **S** and **W h** will present no difficulty.

On the full stop and comma, see "Further Notes," p. 118.

Pat and Tom appeared in the Steps (p. 16). Pat is 9 years old and is the fourth in our family. (See p. 32.) Tom is a friend. Dan is the eldest brother of the family, aged 12 years, with strong naturalist tastes. Snap is Pat's fox-terrier. Mr Walter Crane has kindly given a picture of his own fox-terrier, at the request of the children.

Suggestions.—A Nature Lesson on a fox-terrier in connection with Snap (see p. 62 of "Further Notes"). Sand-modelling of a hill.

Study 2.

The final consonant is **b**, brother to **p**. (See p. 80.)

When the first two words have been gained, the children build the word **c r a b**, taking the symbols in the following order :—

1. c
2. r
3. a
4. b

On the apostrophe, see "Further Notes," p. 118.

On Stepping, " p. 126.

On Words for Writing in

connection with Studies 2-18, ,, p. 143.

Dan, the eldest brother of the family, is already showing his taste for Natural History.

Capital: *T h (black) *cf.* t h (black). (See Plate 3.)

* See Note on p. 30.

Suggestions.—It would greatly interest the children if the above Study could be preceded by a Nature Lesson on a crab.

Drawings of the crab in Pat's cap might be made by the children, after the reading of the text.

Study 3.

The final consonant is **t**.

The lesson proceeds as for Study 1. (See p. 80.)

Having gained the word **p a t**, the story introduces **P a t**, and one of the children is asked to reverse **p**.

The use of the capital letter will recall the associations of page 16, Nos. 4, 6, 7 of the "Steps to Reading."

When the first ten words have been taken, the story is continued to introduce **f l a t**.

The children are told that there is a very nice, cosy word which might join this party, but they cannot build it until a new "friend" comes to help them.

c h (*chat*).

The *double sound* **c h** is introduced in a story about Pat, who had a *chat* with Nan.

(See picture heading Study 3. See also Note on Double Sounds, p. 4.)

1. All repeat the word "chat" in chorus.
2. May is asked to tell the class what she hears at the beginning of this word.
3. She quickly discovers **c h** (*chat*).
4. All sound **c h** in chorus.
5. They hear that **c h** is not a simple sound, and they

try to discover the two sounds of which it is composed: **t** (*tub*) + **s h** (*ship*).

If they cannot find them now, they will have another opportunity for considering them (see Study 13).

If they should at once recognise the component parts, there would be no need to postpone the analysis, as it would show that they were ready to give it. But, failing this, the joy of discovery will be none the less from its having been deferred.

They are asked what sound it suggests to them, and will readily answer, "A sneeze."

(My little pupils delight in calling this **o h** (*chat*) "the sneezing sister.")

6. They are asked to decide whether it will be dressed in blue or black. The usual experiments (the pressing of the hands close to the ears, and the placing of the hand in front of the mouth, whilst uttering the sound), will lead to the choice of the blue dress.

7. The symbol **c h** is shown, and is compared with **c h** (*finch*, *chaise*) which is hanging below **s h**. Its exact likeness in form and colour is noticed. The difference in sound is proved by repeating **c h** (*finch*, *chaise*) and **c h** (*chat*).

See p. 39, sections 9-14.

The home of **c h** (*chat*) is in the column arranged for the double sounds (see Plate 1).

For the building of the word **c h a t**, see p. 44.

The children read lines 1-6 of the text of Study 3, and, in the next lesson, the symbol **x** (blue) is taught. (Notes on the teaching of this will be found on p. 94.)

This is followed by the reading of lines 7-9 of the text.

On the note of interrogation, see "Further Notes," p. 119.

On the word for Stepping, see "Further Notes," p. 126.

Capitals ; **N** *cf.* **n.** (See Plate 3.)

I „ **i.**

A „ **a.**

New friends appear in Nan, aged ten, the eldest girl of the family, and her cat, which is reposing in the hat. (See "Further Notes," p. 131 ; see also p. 91 *ibid.*)

Suggestions.—A lesson on Nan's cat.

Study 4.

The final consonant is **d**, brother to **t**.

For Suggestions, see p. 80.

When the first five words have been taken, the story introduces **g l a d**.

Before proceeding to the reading of the text, a *double sound* has to be learnt, so that the children may be able to build and read the name of a new friend who appears in this Study.

j (*jump*).

The word *jump* is introduced in a story about Philip and Dan, who had been practising a long jump.

(See picture heading Study 57, and Note on Double Sounds, p. 4.)

The lesson proceeds as on pp. 37-40.

The children may be able to discover the two sounds which it contains : **d** (*d*og) + **s** (treasure).

Should they fail to do so, they will have other opportunities later on (see pp. 107, 134).

They find that **j** is a "brother" and will therefore be clothed in black.

Suggestions are invited as to its home, as some may already recognise that it is the "brother" double sound to **ch** (*ch*at). It is then hung in its appointed place. (See Plate 1.)

When the children read the text, they meet the friend whose name will require capital **J** (see p. 30).

This new friend is Jack, aged eight, regarded by the rest of his family as the "sailor boy."

On the exclamation stop, see "Further Notes," p. 119.

On the word for Stepping, „ p. 126.

See also pp. 91 and 131 *ibid*.

It will be noticed that the word suggested for writing (see "Further Notes," p. 143) introduces **p** initially.

Study 5.

ck is taken as the final sound, the eye seeing the two "sisters" of **g**, but the ear hearing the sound *once* only.

The symbols are taken down by the children in the following order :—

1. **p**

2. **a**

3. **ck**. (See Note, p. 48.)

For building suggestions, see p. 80. When the first five words have been taken, the story is continued to introduce :—

Jack
stack
track
crack
smack
black
quack.

(The last word delights the children, as it calls into use the three little “ sisters ” of *g*.)

When the children read the text, they notice the asterisks : on the use of these, see “ Further Notes,” p. 119.

Suggested word for stepping, „ p. 126.

Capital : *Q u* cf. *q u*.

Note.—As *q u* is now hanging in the Tabulating Frame, the children will turn the digraph (see p. 30) round to find the capital.

Suggestions.—Nature Lesson on a duck. Drawings from the children of the duck getting into the sack, or of Dan sitting on the hay-stack with Snap.

The quacking of the duck suggests the comparison of sounds made by different animals.

Study 6.

The final consonant is *g*, “ brother ” to *k*
c
q

The symbols are taken down in the following order :—

1. **b**
2. **a**
3. **g**

See p. 80.

The first five words having been taken, the story is continued to introduce :—

s t a g
d r a g
c r a g.

The word **f l a g** will probably be suggested.

Capital : **W** *cf.* **w.**

Suggested word for stepping, see "Further Notes," p. 126.

The word for writing, see "Further Notes," p. 143, introduces **b** initially.

Suggestions.—Nature Lesson on a stag. A talk about rocks and crags. The painting of the Union Jack.

Study 7.

The six preceding studies have brought into use the six "stopped" sounds as finals in the words built.

The children now use the nasals as final sounds; the first to be used is **m**.

Symbols :

1. **r**
2. **a**
3. **m**

See p. 80.

The first four words having been built, the word **j a m** gives an opportunity for the use of **j** (*jump*).

The children will remember having used the capital in **Jack**. (See Study 5.)

The story is continued and introduces the word **c r a m**.

Word for stepping.—(*Hearing*) himself.

Note.—On *Stepping*, see p. 25. On *Hearing*, see p. 34.

The children have had some practice in stepping *spoken words* of two syllables (see "Further Notes," p. 126). They are now going to have words which take *two* steps introduced in the text. I have found the following plan very helpful in the gaining of these words:—

1. The reader meets the word "himself," for example, in the text and sounds it.

2. The children build it by the "express train" plan

1.	h	i	m	s	e	l	f
2.	h	i	m	s	e	l	f
	Blue	red	white	blue	red	white	blue
			on b.b.			on b.b.	

(see "Further Notes," p. 100), and they much enjoy coming out in turn to print the letters in colour. (See Plates 1 and 12.)

3. The word being now in the Frame, one of the children is chosen to *step* it, the others watching to see if a step is taken when the vowel is uttered, and listening to hear if correct sounds are given.

It is the great aim of the "stepper" to give the word at the end of the first journey.

4. Should this end not be attained the word is sounded by all in chorus, and another is asked to come out and "step." (They prefer "stepping" any number of times to being told.)

5. If space permits, the whole class might stand and

step the word whilst sounding in chorus ; or different lines might stand for this purpose.

(See Suggestions for Many Steppers, "Further Notes," pp. 125, 126.)

The children take the greatest pleasure in this practice, and delight in having words given them to "step" at home. They print these words in class, in colour, on paper ruled with wide double lines. The paper is held in the hand as they step the words printed on it. I am sometimes told "I stepped each word eight times" (or perhaps a greater number of times). The increased precision certainly testified to many journeys on the part of each word.

In the text, we meet Sam, a friend of Dan's.

Suggestions.—Nature Lesson on a ram. The history of a pot of jam gained from the children.

The children like to print and illustrate the words taking two or more steps, and one or two "records" are kept.

Study 8.

The final consonant is the nasal **n**.

Symbols :

- | | |
|----|----------|
| 1. | p |
| 2. | a |
| 3. | n |

See p. 80. It is advisable to let the children build the two words containing capital letters and the words **b r a n** and **p l a n**.

On the inverted commas, see "Further Notes," pp. 117, 119, 120.

Word for stepping.—(*Hearing + Sight*) shilling. See "Further Notes," p. 127 (*e*).

Note.—On *Hearing* and *Sight*, see p. 34.

Capital : R *cf.* r.

Suggestions.—History of a pan in connection with clay-modelling. A talk about bran, which the children would be interested to see. A lesson on a shilling, if the arithmetical knowledge be sufficiently far advanced.

Study 9.

The nasal **n g** is used as the final sound.

Symbols :

1. b
2. a
3. n g

See p. 80. When the first five words have been taken, the story introduces **s p r a n g**.

On the use of the hyphen, see "Further Notes," p. 120.

The children may be able to suggest all the changes for turning **b a n g** into writing. (See "Further Notes," p. 143.)

Word for stepping.—**H + S*. Cricket. (*Cf.* packing, "Further Notes," p. 126.)

Tom, who now comes to see our family, is Jack's special friend. It is to be hoped that he will make kind enquiries as to the health of the pet rat which he sent to Pat (Study 1).

Suggestions.—The word *fang* might be illustrated by reference to Pat's fox-terrier, Snap (see Study 1).

* *H. + S. = Hearing + Sight.*

Study 10.

Proceeding by the order of tabulation, l is the next sound which can be taken finally. (See p. 172.) The children are asked what they learnt about this sound, when final, in the "Steps to Reading." They will probably remember that it likes to appear twice at the end of many words which take one step. (See pp. 7, 9, 11, 13 of "Steps to Reading.")

Symbols :

1. s h

2. a

3. 11 } one child. See Note, p. 55.

See p. 80.

(The examples of **a + l l**, as in *all*, will come in a later Reader.)

The text of Study 10 gives several examples of words ending in ll.

The children notice **l + k** "by herself" in the word "milk," see line 5.

On the colon, see "Further Notes," p. 120.

Capitals ; * S h *cf.* s h.

Y *cf.* y.

Note on Y in Yes. Y is treated as a vowel in *yes* and similar words, as the transition from the semi-vocalic *j* to its pronunciation as a continuant is almost imperceptible.

Jack's cat, when in health, is a beautiful Persian.

Suggestion.—Drawings of Jack's cat.

* See Note on digraphs on p. 30.

Study 11.

We now pass over several friends in the Tabulating Frame, and take **sh** as our final sound.

r is not yet used as a final letter (see Note on p. 55).

As so few useful words can be built with the continuants preceding **sh** as finals, I did not think it necessary to give special Studies on them.

Symbols :

1. **a**

2. **sh**

See Note on p. 80.

The first eight words having been gained, the story introduces :—

s m a s h
c l a s h
f l a s h
s l a s h
s p l a s h
c r a s h
t h r a s h.

Words for stepping.—*H.* Kingst*on, very.

H. + S. Dobbin, getting ; *cf.*

"Further Notes," p. 127 (*e*).

On the semicolon, see "Further Notes," p. 120.

The word for writing introduces **sh**, see p. 143 *ibid.*

Capitals : **K** *cf.* **k.**

C *cf.* **c.**

The children have a new friend in Dan's nag, Dobbin.

* For *reduced* vowels, see page 29.

Suggestions.—Nature Lesson on a horse, and drawings of Dobbin. His bran mash will recall the associations of Study 8. Nature Lesson on an ash tree.

Study 12.

Three sounds in the Frame are passed over and not yet used as finals :

ch, the “ sister ” of **sh**, which will require **n** or **l** on its left hand ;

s (as in *treasure*), the brother of **sh**, which lives in rather difficult words (see p. 75) ;

h, which is silent when final, and would therefore require a yellow dress.

x (blue) *six*.

Note.—This symbol is taught before the reading of the last lines of Study 3 (see p. 84).

It is introduced in a story about Nan, who wished to clean *six* tin pans (see right-hand part of picture heading Study 32, and Note on Double Sounds, p. 4).

The word *six* is repeated by all in chorus and one of the children is asked to give the sounds in it.

The child sounds

s i k *s

The four sounds having been given, the analysis of **x** is gained before the symbol is seen.

They are told that in some words these two sounds will be represented by a sign which they have not yet had.

The symbol **x** (blue) is shown, and the lesson continues as on p. 38, sections 7 to 14.

The children are asked in which column it must live,

* Blue **s** as in *sun*.

and they decide that it must have a home among the double sounds (see Plate 1). See p. 85, lines 1, 2.

Study 12 gives the children opportunities for revising **x**. They will see how careful the eye must be in remembering when to use this sign.

Note.—It is advisable for the teacher to tell the story which introduces words containing **x**, as, through want of experience, the children may suggest many words in which it does not appear (*e.g.* *backs*, *tricks*).

Symbols:

1. **t**
2. **a**
3. **x**

See Note on p. 80.

Words for stepping.—*H.* Into, very.

H. **x** *S.* Pocket (*cf.* cricket, p. 91).

Capital: **M** *cf.* *m.*

Suggestions.—Nature Lesson on flax, and seeds sown by the children, who would be much interested in watching their growth. See “Further Notes,” p. 62.

They will probably have noticed that dogs and cats eat grass as a tonic.

Study 13.

If the children have not already discovered the sounds in **ch** (as in *chat*), they might now be invited to give suggestions.

They may at once sound **t** (*tub*) and **sh** (*ship*), but

should this analysis not be forthcoming, they might be asked to close their eyes and to sound **c h** (as in *chat*) in chorus, noticing carefully what the tongue does. This will probably help them to the gaining of **t**, and the second part = **sh** as in *ship*, will follow quite easily.

Having discovered the sounds in **c h**, the children are told that in many words the "*sneezing sister*" shows herself more fully. The eyes must be friendly in helping to notice in what words she appears so unreservedly.

t c h (*match*).

A story is told about Dan, who took his lantern and *match* box with him, when he went to meet Jack and Pat (see picture at the end of the text of Study 15, and Note on Double Sounds, p. 4).

For the lesson, see pp. 37-40.

The children discover the sounds **m a t c h**.

They decide that **t c h** must be dressed in blue.

The trigraph **t c h** is shown, and the lesson continues as on p. 38, sections 7-12.

t c h is placed by one of the children in the column for double sounds, under **c h**. (See Plate 1.)

For building the words of Study 13, the symbols are taken in the following order :—

1. **p**
2. **a**
3. **t c h**

See Note on p. 80.

The children may like to lengthen some of these words (*e.g.* catching, scratching).

In the text, the word **hutch** gives a further example of **tch**.

The writing of the new "pet word" (see "Further Notes," p. 143) will help to impress it upon the children's minds.

Word for stepping.—*H.*, bringing. (See p. 89.)

Suggestions.—The children might draw Pat's pet rat running out of the hutch. If they have kept pet rats, they will enjoy telling their experiences.

Study 14.

This Study is to give practice in the use of blue **s** (as in sun) and black **s** (as in crabs).

See p. 22, lines 1-10.

All the words in columns 1, 2, 3 have appeared in past Studies, and this lesson might therefore be taken in the following manner:—

1. A story is begun, introducing the word *cap*. Reference might be made to the crab which got into Pat's cap, as the children delight in reviving old associations; or an entirely new story might be told about some of the children in the class.

2. The word *cap* is repeated by all in chorus.

3. One of the children is asked to sound it (**c a p**), whilst the class listens critically.

4. If all approve of the given sounds, the word is built by "express train" (see "Further Notes," pp. 100, 101) in the Frame.

5. All print the word on their black-boards (or slates) in colour, **c a p**

leaving a space to the right of it.

6. When the black-boards (or slates) have been examined, the teacher prints it on the special b.b. on which this study is growing up.

7. The story is continued, the word *caps* being introduced. The children explain why the word *caps* was used rather than *cap*.

8. When this has been gained from them, a child sounds **c a p s**.

9. If the class approves of the given sounds, all sound in chorus.

10. They are asked what sound has been added to *cap* to give *caps*.

11. Having gained **s** (*sun*), Alfred adds **s** to the word **c a p** in the building part of the Frame.

12. The class decides whether his work is correct.

13. Then all print the word on their black-boards (or slates) in colour, to the right of

c a p, thus—**c a p s**. (See Plate 4.)

Some of the children may notice that the "sister" **p** takes "sister" **s**. But should they fail to observe this at once, they are almost sure to remark it by the time the teacher has added

h a t

h a t s

s a c k

s a c k s

to the work already on the special b.b.

These words are handled in a similar manner to **c a p**, **c a p s**. (See sections 1-13 above.)

Column 2.—Having revised the words of column 1, column 2 is gained by the same steps as those taken in sections 1-13 of the previous lesson.

By the end of the lesson, column 2 will have been recorded on the special b.b.

The children will notice that the “brother” final consonants of column 2, **b**, **d**, **g**, have each taken a “brother” **s** (black).

This leads to comparison with column 1. The children will see that the *form of the symbol* is the same in the final consonant in **caps** and in **cabs**, though the *sound* in the former is voiceless, in the latter voiced.

They repeat all the words of column 1 and column 2 in chorus, giving the singular and plural form of each word. Their appreciation of the difference between the sounds will be intensified if they close their eyes whilst uttering each pair.

Column 3.—This is gained in the same way as column 2; the nasals, **m**, **n**, **ng**, are used finally, and, being voiced, take **s** (black). See Note, p. 36.

In a later lesson, after revising columns 1, 2, 3, the sentences of Study 14 are read.

Study 15.

The Study heading this page varies a little from those taken hitherto. The children will have had two or three symbols following the vowel in previous lesson (see Studies 5, 9, 10, 11, 13), but in the case of these, the symbols were either representative of one sound, or, as with **tch**, the sounds coalesced sufficiently to allow us to rank the

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trigraph as a double sound. In the present Study **m** and **p** each have their own sound, **m** being voiced, **p** voiceless.

1. A story is told introducing the word *damp*.

2. The children repeat this word in chorus.

3. They are asked to discover all the sounds in "damp," and their attention is specially directed to the two following **a**.

4. Having gained **m**, **p**, one of the children points to these symbols in the Tabulating Frame.

5. They may notice that both are lip (or "front-door") sounds, which makes their utterance in succession extremely easy. Should they fail to observe this at this early stage, wider experience (see Studies 35 and 60) will lead them to the discovery. (*Cf.* Studies 16, 17, 33, 36.)

Symbols :

- | | | |
|----|----------|----------|
| 1. | d | |
| 2. | a | |
| 3. | | m |
| 4. | | p |

See Note on p. 80.

Having gained the first four words, the story is continued to introduce :—

c r a m p

t r a m p

s t a m p.

See Children's Work, III. (facing p. 41). (See pp. 3, 4.)

Word for stepping.—*H. + S.*, Dobbin,

Capital: **B** *cf.* **b**.

This capital letter appeared in the "Steps," p. 15.

On the joining of **a** to **m** in the word suggested for writing, see "Further Notes," pp. 143, 144.

Suggestions.—Revision of the lesson on a horse (Dobbin) suggested for Study 11, and, in connection with the champing of the bit, special reference to the arrangement of the teeth, drawings of which might be made by the children. They will notice that the gap between the molars and front teeth allows of the placing of a bit in a horse's mouth with little discomfort. They will recognise that in driving, care must be taken not to drag at the reins, as it is painful to the horse and ends in destroying the sensitiveness of the mouth.

Study 16.

The two final sounds are **n** and **d**. They are gained from the children in the same manner as that suggested for Study 15. (See sections 1-5.)

Reference to the Tabulating Frame (section 5) will remind the children that these two sounds are produced in the front part of the mouth.

Symbols :

- | | |
|----|----------|
| 1. | b |
| 2. | a |
| 3. | n |
| 4. | d |

See Note on p. 80.

See Suggestions for the words of a group, pp. 78 and 79 of "Further Notes."

Words for stepping.—*H.*, splendid.

H. + *S.*, bucket. (See p. 89.)

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Capitals : **H** *cf.* **h.**
 L *cf.* **l.**

The children of our family, with the exception of Dan and Lily (see p. 108), are now at the sea-side.

Suggestions.—A lesson on sand and a chat about life at the sea-side, for the illustration of which sand-trays would lend themselves very happily. (See p. 33.)

The children would enjoy painting sea-weed and modelling shells.

The crab is an old friend (see p. 83, lines 1-3). The children may like to revise their talk about it.

Study 17.

Before evolving the words in this Study, the children are asked to discover another double sound, the symbol for which they are now going to learn.

They are asked what double sounds they have already had. Some will remember :—

c h	of Study 3, with its "pet word "	<i>chat.</i>
x	" 3,	" <i>six.</i>
j	" 4,	" <i>jump.</i>
t c h	" 13,	" <i>match.</i>

The above double sounds are already hanging in the Tabulating Frame, and the children will be delighted to point to them. They may also like to recall various words containing them (*e.g. champ, wax, jam, catch*).

n k (*tank*).

For the introduction of the new *double sound*, a story is told introducing the word *tank*.

(See picture heading Study 17, and Note on Double Sounds, p. 4.)

This word is repeated by all in chorus.

One of the children is then asked to give the sounds contained in it.

The result will be :

t a n g k

They are told that when the sound **ng** meets **k**, the sound *ng* is represented by one letter only.

The digraph is shown, and a description gained from the children, who then print **n k**. (See p. 38, sections 7 to 12.)

It is placed by one of the children in the home arranged for it in the Tabulating Frame. (See Plate 1.)

Note.—Although the two sounds in **n k** are as distinct as in the case of **m + p** and **n + t**, I thought it wiser to treat **n k** as a digraph, lest the children should insert **g** between **n** and **k**.

In the next lesson it is used for building.

Symbols :

- | | | | |
|----|-----------|---|---|
| 1. | b | { | 3. The digraph is taken
from the column arranged
for double sounds. |
| 2. | a | | |
| 3. | nk | | |

See Note on p. 80.

It is advisable to devote at least two lessons to the building of the words of Study 17.

The first five words having been built, the story is continued to introduce :—

p r a n k
d r a n k
f r a n k
*** F r a n k**
s h r a n k
p l a n k
b l a n k.

* The proper name "Frank" requires a capital not yet learnt. The children will probably have noticed **F** at the back of **f**.

For the revision of **n k**, see "Further Notes," p. 91.
 See also p. 143 *ibid*.

Words for stepping.—*H + S.*, bucket,
 biggest. (See p. 89.)

Capital ; **F** *cf.* **f**.

Frank is the garden boy, and his timely arrival at a critical moment will endear him to the children. (See text of Study 17.)

The crabs will revive the associations of Study 2.

Study 18.

This page contains a very important Study, and the text will be a test page for the gaining of words of two syllables.

In the words of the seventeen previous Studies **a** kept the sound that it was found to have in **b a t**; the children are now going to be introduced to several words in which it speaks differently.

w a (*wasp*).

A story is told introducing the word *wasp*.

All repeat "wasp" in chorus, and one of the children is asked to sound it.

Jack sounds **w o s p**.

The teacher then prints **wasp** in white chalk on the b.b. May comes out and prints it in colour, and the children quickly notice the symbol for the vowel sound.

They discover that when preceded by **w**, the sound of **a** (as in *bat*) is modified to **o** (as in *top*). (As, with few exceptions (see Study 12), the variations from this rule will not be met with until a later stage, when wider experience will have prepared the children for meeting them, I think it advisable to let them always utter the two sounds **w a** (as in *wasp*) together, in order to make them quite familiar with this modification of sound, and the Study is therefore headed **w a**. See Study 18.)

The word **wasp** is now built in the Frame.

Note.—In building words of the "wasp" party, a child takes the two signs **w** and **a** simultaneously (one in each hand) and places them in the building part. They also "go home" at the same moment.

When pointing out **wasp wa** words, the children *point* to **w** and **a** simultaneously. (See "Further Notes," p. 102.)

The eight words of the "wasp" party are built, and the word **what** is reserved for a later lesson.

See Note on p. 80. See Suggestions, p. 108.

See also "Further Notes," p. 143.

The children now read the text of Study 17 from "Lily and Dan" to "the bank." (See p. 108.)

what

It is advisable to make this word the subject of a special lesson.

A story is told introducing *what*.

The children discover the sounds in it.

The teacher then prints the word in white chalk on the b.b.

Tommy is asked to come out and print it in colour on the b.b.

The children notice that the **wh** agrees with **a** to utter the sounds that precede **t**.

A child gets the digraph **wh** and **a** simultaneously (*cf.* Note, p. 105) and places them in the building part.

The word is printed and illustrated.

The children enjoy printing little phrases and illustrating them: *e.g.* What fun! What a pity! What is Jack getting? (See Note on p. 202 of "Further Notes," and *cf.* small type on p. 224 *ibid.*)

The word **what** is also turned into writing, see "Further Notes," p. 143.

The text of Study 18, "What can . . . to it," is read later.

g (magic).

A story is told of a magic wand, which was waved in the air in order to send all the children to sleep.

(See picture heading p. 61 of Book I., and Note on p. 4; *cf.* "Further Notes," pp. 239, 240.)

They will be only too charmed to illustrate this, and the pointer will be gladly seized upon to do office as a magic wand. Its wonderful power will be proved by the deep slumber into which they fall when it is waved by the magician chosen.

One of the children is asked to sound the word **m a g i c**, then all sound it in chorus. The sounds will be familiar, but they have something new to learn. They will remember that their little friend "the fat baby" **c** (cat) took another sound when before certain red friends. They will find that her brother **g** often takes a *double sound* before the same red friends.

(The red friend **e** will be familiar to them. See p. 69. In *magic* they will discover another red friend, before which this change takes place.)

In a later Study they will consider the reason for this. (See p. 123.)

The lesson proceeds as on pp. 37-40.

Having gained the double sound **g**, they must add it to the Tabulating Frame. Its place is below the "sneezing sister" **c h**
t c h (See Plate 1.)

They will see that it is not the only symbol with that sound, as **j** is already there. (See p. 86, lines 1-4.)

They will probably remember meeting **j** in the word *jam*, and capital **J** in *Jack*.

They can now build the word **m a g i c**, taking **g** from the column for double sounds. They print and illustrate it on their b.b. and give sentences containing it.

For the writing lesson, see "Further Notes," p. 143.

The text of Study 18, "But . . . get in," is read later.

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The children will discover that the text has many words in it which take two steps.

They have had practice in words of this kind in previous Studies, and now they are going to have an examination to see how they can manage them (*very* and *magic* will be familiar and *lily* appeared in the "Steps to Reading"; for the use of the capital in *Lily*, see p. 63).

They will find a friend from amongst the heading words, growing a little longer in the text (**w a t c h i n g**). This leaves six new words which take two steps, and they must try to discover them all. See "Further Notes," p. 129 (*h*).

Words for stepping.—*H.*, Lily, study, very, magic, *H.* + *S.*, Daddy's, watching, flitting, tunn*el, unless, cannot.

For the *stepping* of words in this and following Studies, see p. 89 and "Further Notes," pp. 122-129.

A new little friend appears in Lily, aged 7, who is still at home. She and Dan will go shortly with Daddy to the sea-side, to join the others. See "Further Notes," p. 131.

Suggestions.—If a Nature Lesson on a wasp, with pictures of the interior of its nest, could be given previous to this Study, the children would consider the incidents in the text quite the result of magic.

* See pp. 29 and 34.

ON THE SECOND PRIMER.

THE children have had exhaustive Studies with **a** (*bat*) as the vowel sound. They are now going to use **i** (*ill*) and **u** (*pull*).

Illustrations of **i**, **y** (*kitty*) and **u** will be found on the pages preceding Studies 19 and 46 of the Second Primer.

Study 19.

p is taken as the final consonant.

Symbols :

1. **p**
2. **i**
3. **p**

See Suggestions on p. 80.

Words for stepping.—*H.*, Lily.

H. + *S.*, Neddy.

The children are still at the sea-side. Daddy, Lily and Dan join them there; Neddy, the donkey, is a new friend.

Suggestions.—If this lesson could be preceded by a Nature Lesson on a donkey, it would make Neddy doubly interesting. See "Further Notes," p. 62.

On the words suggested for writing in connection with the Second Primer, see "Further Notes," pp. 144, 145.

On Dictation, see "Further Notes," p. 158.

On the Teaching

For the Supplementary Chapters bearing on the Second Primer, see "Further Notes," p. 59.

Study 20.

b is taken as the final consonant.

Symbols :

- | | |
|----|----------|
| 1. | b |
| 2. | i |
| 3. | b |

See p. 80.

Word for stepping.—*H. + S.*, bucket.

Suggestions.—Drawings of a ship with mainsail and jib, the word **jib** being printed in colour by the children on that sail in their drawing. Some fortunate owner of a ship might bring it for the illustration of this Study.

Study 21.

t is taken as the final consonant.

Symbols :

- | | |
|----|----------|
| 1. | p |
| 2. | i |
| 3. | t |

See p. 80.

The word **knit**, which the children would be very likely to suggest, gives an opportunity for the use of a yellow (or silent) letter. (See Plate 11.)

The children much enjoy pronouncing the word with a sounded **k** (as in the olden days), and comparing it with the present pronunciation. This word will warn them that the eye must be friendly. See "Further Notes," p. 127 (*f*).

Words for stepping.—*H.*, Philip, badly, singing.

H. + *S.*, quickly, unless.

Capital : ***P h** *cf.* **p h**.

(See Note on digraphs on p. 30.)

Philip, aged 11, the second boy of the family, appears for the first time. His interesting name suggests an imaginary voyage to Greece. (See p. 62.) He is very fond of riding, and has a horse of his own, to which the children will be introduced later.

See "Further Notes," p. 131.

Suggestion.—Nature Lesson on a tom-tit in connection with Philip's pet tom-tit.

Study 22.

d is taken as the final consonant.

Symbols :

- | | | |
|----|----------|----------|
| 1. | b | |
| 2. | | i |
| 3. | | d |

See p. 80. See Note on p. 25.

Words for stepping.—*H.*, pantry, hunting.

Dick appears for the first time. He is Pat's special friend, and has come to stay with him. His pet kid has also come on a visit.

Suggestions.—Nature Lesson on a goat, with drawings of it by the children.

* Children who have been through the "Steps to Reading" (see p. 9) will be familiar with **P h**,

On the Teaching

Study 23.

c k taken as the final sound, the two symbols being regarded as the regular doubling of **k**. (See p. 47.)

Symbols :

- | | | |
|----|------------|----------------------|
| 1. | p | |
| 2. | | i |
| 3. | c k | } See Note on p. 48. |

When the first nine words have been taken, the story introduces :—

chick
stick
prick
brick
trick
quick.

See Note on p. 78 of "Further Notes."

Words for Stepping.—*H.*, lily.

H. + *S.*, cannot, quickly, Fanny.

Fanny appears for the first time. She is one of the maids, and is a very kind friend to the children. (See Studies 27, 29, 32, 33 and onwards.)

The children may like to build the word bricks, when they meet it in the text.

Suggestions.—Nature Lesson on a lily and drawings from the children. (See "Further Notes," p. 62.)

Study 24.

g is taken as the final consonant.

Symbols :

- | | | |
|----|----------|----------|
| 1. | p | |
| 2. | | i |
| 3 | | g |

Words for stepping.—*H.*, grunting.

H. + *S.*, piggy.

Suggestions.—Nature Lesson on a pig, and drawings from the children of the pig running to the pond. They might model the pond in their sand-trays.

Study 25.

m is taken as the final consonant.

Symbols :

- | | | |
|----|----------|----------|
| 1. | T | |
| 2. | i | |
| 3. | | m |

See p. 80.

When the children have handled the first five words, the story introduces :—**p r i m**

b r i m

t r i m

g r i m.

They may be able to suggest the last three words of this Study, for past experience will have taught them what an active part blue **s** takes as an initial sound.

They now use it for building :—**s k i m**

s l i m

s w i m.

Note.—In the Writing lesson, care will be required in joining **i** to **m** (*cf.* Note on pp. 143, 144 of "Further Notes").

Words for stepping.—*H.*, into.

H. + *S.*, quickly.

A new pet is introduced in the text, "Tim," Jack's big dog, which is a Newfoundland. A new friend appears in Jim, the boy who looks after the horses and other animals of the home farm.

Suggestions.—Lesson on Newfoundland dogs or stories about them. Modelling of a milk-pan in clay.

Study 26.

n is taken as the final consonant.

Symbols :

- | | |
|----|----------|
| 1. | p |
| 2. | i |
| 3. | n |

See p. 80.

When the children have taken the first eleven words, the story introduces :—**s p i n**
s k i n.

For the joining of **i** to **n** in the Writing lesson, *cf.* Note on p. 113.

Words for stepping.—*H.*, sev*en, lifted (*see p. 29).

This page introduces us to another of Jack's pets, his gold-fish

Suggestions.—Grains of corn shown in connection with the bin.

Nature Lesson on a gold-fish, which is such a usual pet (see "Further Notes," p. 63, lines 5-7).

Study 27.

ng is taken as the final consonant.

Symbols :

1. **k**
2. **i**
3. **ng**

See Suggestions in "Further Notes," p. 80.

When the children have handled the first six words,
the story introduces :—

fling
sling
swing
sting
spring
string.

See Suggestions for the Writing lesson in "Further Notes," pp. 144, 146.

Words for stepping.—*H.*, ringing,
H. + S., Fanny.

Suggestions.—Nature Lesson on a heath with ling growing on it, which would suggest bees and wasps. The children will remember the wasp in which Dan was so interested. (See Study 18.) If "The Lost Doll" could be taught in the Poetry lesson, Dolly might be lost on this very heath.

A song about swinging.

Study 28.

All the monosyllables printed in colour are old friends, and this Study can therefore be taken partly as dictation.

On the Teaching

1. A sentence is given containing the word *pack*, e.g., "Lily wanted to pack her trunk." The children are asked to print *pack* in colours on their b.b. or slates. (See Stage 1.)

The b.b. or slates are examined, and the teacher prints the word on the special b.b.

Stage 1. **pack** { The children then build it in the
Stage 2. **packing** { Frame by the "express train" plan.

2. The story continues: "As Lily was packing her trunk, Jack's cat came up to her." All repeat *packing* in chorus, and they are asked to tell what has happened to the word *pack*. They will find that it goes into two parts.

By stepping the syllables (see p. 25 and Note, p. 48) they will discover that **i** walks off with the second part, followed by **ng**. We have now gained the sounds which are to be added to *pack*.

3. The children add **ing** to **pack** which is already in the Frame. They then print **packing** on their b.b., under the word **pack**. This will cause **ing** to stand out conspicuously. (See Stage 2 and Plate 5.) It is also recorded on the special b.b.

It is most important that each pair of words in Study 28 should be carefully printed, so as to show that the main word has had nothing added to it, and therefore remains unaltered by the addition of *ing*.

The words of the left-hand column are taken first and are handled as suggested above. For the words of the right-hand column, it may be advisable to let the children point to the signs they think of printing (see Note, p. 25, and cf. "Further Notes," Stage 3, p. 155).

In the first five pairs of words, the children may notice that the weight of **ing** is supported by the "two sisters" (the double sign, **ck**) or by the digraphs, **ng**, **sh**.

(This will prepare them for the doubling of the consonants when *ing* is added to such words as *nap*; a Study of this kind appears later. See p. 140.)

tax
taxing { will probably excite remark, for, in the
five preceding examples, the children
will have seen double signs (*e.g.* **ck**),
or digraphs (*e.g.* **ng**, **sh**) between **a** (*bat*) and **i** (*ill*).
As blue **x** is an old friend (see p. 84), they know that it
represents a double sound (= **k** + **s**).

In *thank*, **nk** gives an example of a double sound represented by a digraph.

In *catch*, **tch** gives an example of a double sound represented by a trigraph.

In *stamp* and *want* **m + p** and **n + t** bear the weight of **ing**.

On **wa**, see p. 105.

Words for stepping.—*H.*, stamping, splashing, washing.
H. + S., Neddy, Dobbin, quacking.

The sentences bring in the old friends Neddy and Dobbin. The mention of the duck will revive the associations of Study 5. For Nan's cat, see Study 3.

Study 29.

ll is taken as the final sound.

The children are asked to recall the word in which

a (*bat*) was followed by **ll** (**shall**), and reference is made to Study 10.

Now that they are going to use **i** (*ill*) before **ll**, they will find that many words can be made which take one step, and in which they will find **l** appearing *twice*, though the sound is heard *once* only. This will give the eye especial work to do.

The symbols are taken down in the following order :—

1. **i**

2. **ll** } 2. See p. 92.

See Note on p. 80.

The word **gill**, containing the initial **g**, brother to **k**, will revive the associations of Study 26, if the children had the lesson on the gold-fish which was suggested.

chill { (see last words of Study 29) give oppor-
gill { tunities for the use of the "sneezing sister"
ch (*chat*) and of her brother **g** (*magic*).

Words for stepping.—*H. + S.*, Fanny, sitting.

Suggestions.—Sand-modelling of hills and rivers previous to the above Study. Drawings of a mill, and a Kindergarten song about a mill.

An ordinary tumbler might be brought to show how much milk was given to Jack's cat.

Study 30.

So many words ending in **ll** can be built that we have a second Study on it. This contains the words

that have two consonant sounds preceding the vowel.

Words for stepping.—*H.*, mending, ringing.

H. + S., Dolly.

Suggestions.—It will interest the children to notice how different animals drink (*cf.* cat, dog, horse, elephant).

The quills in Dolly's hat suggest a chat about other uses of quills, and one might be cut to show the evolution of a pen. The children will notice the white substance in the quill, and if they are told that it is called the "*pith*," they will be prepared for the building of that word in the next Study.

Study 31.

This page contains words ending with various consonants, and some of them will have occurred frequently in the text.

As **f** and **s** are so often doubled at the end of a monosyllable, I made a point of introducing *if*, *this*, *is*, *his*, into a Study, though no special remark need be made to the children, unless they call attention to it.

The word **pith** will be familiar if the quill of the previous lesson was discussed, and the word **with** gives an opportunity for comparing the final sound of its "brother" **th** (black) with the "sister" **th** (blue) of **pith**.

For the building of the above words, see Suggestions and Note on p. 80.

The story is continued to introduce the four remaining

words with **s h** as the final consonant.

Symbols :

- | | |
|----|------------|
| 1. | d |
| 2. | i |
| 3. | s h |

See p. 80.

Words for stepping.—*H.*, wishes, into, robin, pity.

H. + S., watching, running, sipping.

Lily is still recovering from her chill, and is therefore unable to share in Nan and Dan's pleasures.

Suggestions.—A Nature Lesson on a water-rat, which could be compared with Pat's pet rat. A chat about a robin, which would probably be a familiar bird to the children.

Study 32.

Blue **x** (*six*) is used as the final sound for the first three words. It is taken down from its home in the Frame by one of the children and placed in the building part.

Lucy is asked to sound it and to give the "pet word." The children then recall the words of Study 12. They enjoy hiding these in sentences and choosing some one from the class to find them (*cf.* suggestions for revising words, pp. 264, 265 of "Further Notes.")

Blue **x** is then replaced in its home and the children are told that we are going to use it in our next party of words.

Symbols :

1. m
2. i
3. x

See Note on p. 80.

When the children have built the first three words, they are introduced to another *double sound*.

x (black) *exact*.

A story is told about Lily who put the *exact* amount of milk into her dish. (See picture heading Study 32, and Note on p. 4.)

All repeat the word *exact* in chorus and discover the sounds in it.

Tom sounds **e g *s a c t**. (*Black **s** as in crabs.)

He has now given the component parts of the double

c

sound **x** (**g** "brother" to **k** + black **s** or **z**).

q

The symbol is shown, a description gained, and then all print black **x**. (See p. 38, sections 7 to 14.)

Suggestions are invited as to its home in the Frame, and as the children will see that it is the brother form to blue **x**, they will decide in favour of its living beneath that symbol, in the column arranged for double sounds.

When one of the children has put it in its home, the word **exact** is built in the Frame, printed and illustrated.

It is also turned into writing, see "Further Notes," p. 145 ; see also p. 91 *ibid*.

On the Teaching

Words for stepping.—*H.*, polish.

H. + *S.*, kitchen, pudding, exactly.

For the word *pudding*, the children will find, by experiment, that it is the sound of **u**, as in *pull*, which is required. Cf. "Further Notes," p. 184, lines 16-19.

Suggestions.—Nature Lesson on a hen and chickens, and a song about them.

Study 33.

n k is taken finally.

Symbols :

1. **i**

2. **n k**

See Note on p. 80.

When the first nine words have been built, the story is continued to introduce :—**b r i n k**

d r i n k

s h r i n k.

Suggestions.—Lesson on fur, introducing *mink*. Experiments with milk for extracting spots of ink. Experiments with different shrinkable materials, which might bring in the use of rulers for measurement.

Study 34.

The words of this Study have the "sneezing sister" **c h** (*chat*) and her brother **g** (*magic*) as final sounds. (Cf. Study 29.)

The sounds and symbols are familiar, and the children

may be able to recall the context in which the "pet words" first appeared (see Studies 3 and 18).

Symbols :

1. **r**
2. **i**
3. **c h**

See Note on p. 80.

The word *which* gives an opportunity for the use of the digraph **w h**.

The writing of this word (see "Further Notes," p. 145) will help to impress it upon the minds of the children.

The second party of words in this Study will be very interesting to the children. The change of sound that **g** undergoes when followed by particular red friends can be explained to them by an appeal to the history of the language. (See p. 155.)

In *magic*, **g** was before **i**; the other red friend before which it often has this sound is **e**.

The children are asked to sound **i** (*ill*) and **e** (*egg*) in chorus, and to say where they are produced.

Having gained the answer, they are asked to sound

g (brother to $\begin{matrix} \text{c} \\ \text{k} \\ \text{q} \end{matrix}$) and to say where that is produced.

They are thus prepared for the idea of **g** changing its sound to one that can be produced in the front part of the mouth.

(When this point was under discussion, one of the children remarked, "How lazy of him!")

Symbols :

- | | | | |
|----|---|---|----|
| 1. | t | | |
| 2. | | i | |
| 3. | - | | n |
| 4. | | | ge |
- } 4. The **m a g i c g**
and **e** are taken
down by one child.

See Note on p. 80.

The red friend at the end of the word will not cause it to take two steps, and this may excite remark on the part of the children, who may question its presence. Others may notice its usefulness in telling us the sound that **g** will have. This final **e** is drawn in the air.

When **s i n g e** has been built, one of the children is asked to remove the final vowel. The others see that this makes the word look like **s i n g** (see Study 27).

The story continues and introduces :—**f r i n g e**
h i n g e
t w i n g e.

Words for stepping.—*H.*, visit, Kingst*on (*see p. 29).
H. + S., singeing, Dobbin, trotting,
setting.

Suggestions.—The setting sun suggests a geography lesson introducing the points of the compass. Having considered the orientation of their class-room, they draw the main points of the compass on the floor, and, having decided which is the west of the room, they delight in “setting” there, the rest of the class watching the gradual disappearance of the orb with extreme interest.

The children also learn a poem about the setting sun, which they illustrate on their b.b. or slates,

Study 35.

Having exhausted most of the single and double sounds as finals, the children now take two separate consonant sounds finally.

m + p will be readily suggested, as it will have interested the children to notice that these two "*front-door*" letters are very fond of meeting. (See page 100, section 5.)

Symbols :

1. **l**
2. **i**
3. **m**
4. **p**

See p. 80.

Note.—The word suggested for writing (*rest*, see "Further Notes," p. 145), appears in the text.

Words for stepping.—*H.*, *along (*see p. 29).

H. + S., kenn*el, bucket.

Tim is an old friend. (See Study 25.)

Suggestions.—Nature Lesson on a shrimp. Drawings of Tim in his kennel.

Study 36.

n + t are taken as the final sounds.

The children may remember that **n** and **d** went out together in the words of Study 16 of the First Primer.

For notes on Study 16, see p. 101.

Symbols :

1. **t**
2. **i**
3. **n**
4. **t**

See p. 80.

The word suggested for writing (*jump*, see "Further Notes," p. 145) is associated with Dobbin (see text).

Word for stepping.—*H.*, jumping.

Suggestions.—The children would be interested to see lint and splints, and a description of each might be gained from them.

A lesson on flint. See "Further Notes," p. 63.

A talk about mint, which might be grown in the school garden.

Study 37.

The Study heading this page can be taken partly as dictation, and the method employed is similar to that suggested for Study 28 (see pp. 116, 117), the only difference being the addition of **ed** (see Stage 2) rather than **ing** (see Plate 6). Three examples are given of words ending in **t** and three of words ending in **d**. The stepping of the syllables suggested in section 2 (see p. 116) shows that when **ed** is added to final **t** or **d**, it makes that word take another step.

Note.—It is advisable to spend two lessons on these words, so that the children may fully grasp the **e** of **ed**.

Words for stepping.—*H.*, mended, landed, panted, rested, wanted.

Study 38.

l + t are taken as final sounds.

Reference to the Tabulating Frame will show the children how easy it is for these two sounds to follow each other, as both are produced with the tongue in the front part of the mouth. (*Cf.* Studies 16 and 36.)

Symbols :

1. **t**
2. **l**
3. **l**
4. **t**

See p. 80.

The children will meet several long words in the text. They will enjoy discovering them for themselves (see Note on p. 28 and "Further Notes," p. 129 (*h*)).

Words for stepping.—*H.*, visit, velvet, himself.

H. + *S.*, jacket, butt*ons, putting. (* See p. 29.)

Suggestions.—A description of stilts might be gained from the children and an imaginary journey might be taken to the west coast of France, to the neighbourhood of the Landes. This would call into use the b.b. map of Europe, should the children be sufficiently advanced in geography. It would greatly interest the children to see a picture of the people of that part knitting and doing many other things whilst on stilts. The geography lesson might illus-

trate this, and the children could be encouraged to make tiny model stilts at home.

Study 39.

f + t are taken as final sounds.

Symbols :

- | | | |
|----|----------|----------|
| 1. | g | |
| 2. | | i |
| 3. | | f |
| 4. | | t |

See p. 80.

When the first four words have been gained, the story introduces:—**d r i f t**

t h r i f t

s w i f t.

Words for stepping.—*H.*, Philip, into.

H. + *S.*, happen.

Suggestions.—The rill will revive the associations of Study 29, when Lily got a chill.

If the children had the sand-modelling suggested previous to Study 29 (see p. 118), they would enjoy revising that lesson, and, having modelled a river, it would be a great pleasure to them to put in a lock. They would probably suggest the use of small pieces of cardboard or stiff paper for this purpose. The use of a lock might be gained from them.

The mill would make a charming picture for the children to draw, and a delightful subject for a Kindergarten song.

Study 40.

s + t are taken as final sounds. Reference to the Tabulating Frame leads to comparison with **n + t** (Study 36) and **l + t** (Study 38).

Symbols :

1. **m**
2. **i**
3. **s**
4. **t**

(See p. 80.)

When the first three words have been built, the children are asked to suggest other words to join this party and they will probably give **twist** and **wrist**. The latter will interest them, as it will call into use a yellow letter (see Plate 11) and will necessitate friendliness on the part of the eye.

Words for stepping.—*H.*, Philip, Vulc*an, sign*al.
(*See p. 29.)

H. + *S.*, cannot, trotting.

Capital : **V** *cf.* **v.**

We have a new friend in Vulcan, Philip's black cob, a very fiery steed.

Suggestions.—If the reading of the text could be preceded by a lesson on a volcano, it would lead the children to the appreciation of the name of Philip's cob.

A talk about mist would also interest them very much.

Study 41.

This Study is a very important one and we shall find it advisable to devote two or three lessons to it.

If the children follow the history of the language, they will be greatly helped in the spelling of the words + **ed**.

1. The first word **pack** can be handled as suggested in section 1 of p. 116.

2. For section 2, the word **packed** is introduced in a story and the children discover the sounds that it contains.

3. The final sound that they utter = **t**.

4. This will lead them to expect the last sign to be *blue*.

5. They are told that in the olden days it was pronounced **pack-ed**. They like to build this word in the Frame, using a black **d**; they then step it, letting it take *two* steps.

6. They compare this more stately way of talking (**pack-ed**) with its present hurried pronunciation (**packed**). They consider that the last sign of the latter should be blue (*cf.* section 3 above).

7. The teacher then lets Mary put a blue **d** in the place of the black **d**. (A blue **d**, at the back of black **d**, will be found in the box of Symbols.)

8. The children step the word **packed**, taking *one* step only. (The **e** is drawn in the air.)

9. They print the word in colour on their b.b. below **pack** (*cf.* p. 116, section 3, and see Plate 7). The teacher also "records" it.

The remaining words are handled as suggested above, but when **banged** and **filled** are introduced (see section 2), the children discover that the final sound is **d** (*dog*) and must therefore be *black*,

In building these two words, they will not wish to reverse black **d** (see section 7).

Experience will show them that the **d** is blue when the word to which **ed** is added ends in a "sister" consonant and *vice versa*. (See Plate 7.)

This leads to the question, "How was it that the words of Study 37 took two steps?" The children are asked to solve this problem, and if the solution is not forthcoming, they are requested to think the matter over.

(They will probably find by experiment that it is impossible to pronounce the final **d** of the words of Study 37 without separating it from the preceding dental by means of a vowel sound, thus causing the word to take two steps).

mix } leads to comparison with **tax**, **taxing**.
mixed } (See p. 117.)

The text revives the associations of Studies 38, 35, 32, 5, 23.

Words for stepping.—*H.*, himself, wanted, visit.

H. + *S.*, kitchen, pudding, polish*ed.

(* See p. 29.)

Study 42.

The Study heading this page brings into use **mince** **c** with her red friend **e** sitting next to her. (See p. 69.)

Note.—If "Cecil" is introduced in a story, the children will enjoy building this name in the Frame, and they will then discover that **c** has another friend, **i**. This will give especial pleasure, should a Cecil be present.

For **c** + **e** or **i**, cf. notes on **g** (magic), p. 123.

Symbols :

- | | | | |
|----|----|---|--------------------|
| 1. | m | | |
| 2. | i | | |
| 3. | n | | |
| 4. | ce | } | 4. The mince c |
| | | | and e are taken |
| | | | down by one child. |

See Note on p. 80.

Note.—The habit of pointing to the final **e**, when revising the **mince c** (see "Further Notes," p. 90), will help the children in the words of this group.

See Note on p. 69.

Words for stepping.—*H.*, Scotl*and, pantry, finishing, at*oms. (* See p. 29.)

H. + S., wicked, puppy, kitchen.

The text introduces us to "Prince," Philip's collie puppy, which has recently come from Scotland. This suggests an imaginary journey to his early home and a talk of his route to the south. (On the points of the compass, see p. 124.)

Suggestions.—Nature Lesson on a quince tree, and drawings from the children of the tree and of pots of quince jam, the word **quince** being printed in colour on the outside of the pot.

Study 43.

n + c h are taken as final sounds. (See p. 73.)

Symbols :

- | | | | |
|----|----|---|---------------------------|
| 1. | i | | |
| 2. | n | | |
| 3. | ch | } | 3. Taken from beneath sh. |

See Note on p. 80.

The children are accustomed to the companionship of **n** and **ch**. Cf. Note on p. 132, and see "Further Notes," p. 90.

Words for stepping.—*H.*, singing.

H. + *S.*, chaffinch, blossom (*see p. 29).

Frank, the garden boy, is an old friend. (See Study 17.)

The children will probably enjoy reviving the associations about him.

We now find that in his daily work in the garden he has met with a chaffinch which has built its nest in the fork of an apple-tree. Frank takes the keenest interest in it, and will jealously guard the nest. He and the chaffinch have become great friends.

Suggestions.—Nature Lesson on a chaffinch and its nest. Painting of apple-blossom.

Study 44.

tch, the fully-expressed "sneezing sister," is taken as the final sound. (See p. 96.)

Symbols :

- | | | |
|----|----------|------------|
| 1. | p | |
| 2. | | i |
| 3. | | tch |

See Note on p. 80.

On the use of the dots in the text, see "Further Notes," p. 121.

On the word suggested for writing, see pp. 145 and 142 of "Further Notes."

Words for stepping.—*H.*, giv*en, body, wanted.

H. + *S.*, Betty, Comm*on, hemming, Granny, stitches, quickly, telling, unhappy, wicked, shocking, muddy.

Capital:

G *cf.* **g**.

The text introduces us to Betty, the youngest of the seven children. She is a very sweet little woman, and a great pet of the family. Granny is mentioned, and will come to visit them later on. (See "Further Notes," p. 131.)

Suggestions.—If the story of the "Frog Prince" could have been given some days previous to the reading of Study 44, it would enable the children to enter more fully into Nan and Lily's delight in hearing it from Betty.

Lesson on tar, leading up to pitch. Children who have had Greek stories told them will remember the coating of the Argo with pitch.

Study 45.

The children are familiar with **j** (*jump*) and with **g** (*magic*). They are now going to be introduced to a digraph which has the same sounds as these.

d g (*bridge*).

A story is told about Dobbin who did not wish to cross the bridge (see picture heading Study 45, and Note on p. 4).

The lesson proceeds as on pp. 37-40.

d g is shown and a description gained (see section 7).

The digraph is then printed by the children.

Its home in the Frame is discussed, and it is placed by

one of the children between its two brothers (see Plate 1).

d g + e are then used for building.

Symbols :

- | | | | |
|----|--------------|---|---|
| 1. | m | } | 3. The digraph d g and e are taken down by one child. |
| 2. | i | | |
| 3. | d g e | | |

See Note on p. 80.

Note.—The children draw the final **e** in the air when they sound or step the words of this group.

Words for stepping.—*H. + S.*, trotting, suddenly.
bitt*en, lucky.

The children will remember that Philip came to grief when riding his own frisky cob, Vulcan. (Study 40.) He is now mounted on Dan's nag, Dobbin, a very steady character. The sagacity of the latter in refusing to step on to a bridge which appeared safe, though on the verge of falling, will endear him to the children. They will be glad that Philip treated him so kindly, when he was puzzled by his reluctance to go on.

Suggestions.—Nature Lesson on gnats.

The word **ridge** suggests sand-modelling of mountains and hills, and this will recall the lesson on rivers and streams which preceded Study 29.

The much-loved setting sun will recall the events of Study 34 and the lesson on the points of the compass.

Study 46.

This Study introduces us to **u** as in pull.

The final **ll** appearing twice, though heard *once* only,

leads to comparison with **shall** (Study 10) and with the two Studies of words ending in **ll**. (Studies 29 and 30.)

The need of friendliness on the part of the eye is again noticed.

Symbols :

- | | | | |
|----|--|-----------|-----------------|
| 1. | | p | |
| 2. | | u | } 3. See p. 55. |
| 3. | | ll | |

Words for stepping.—*H.*, helping, content.

H. + S., padd*ock, boxes, quickly,
fixing.

Jim, an old friend (see Study 25), comes to the rescue of Nan and Lily.

Suggestions.—Nature Lesson on shells, for the illustration of which the children will be charmed to bring collections they may have made. Modelling of shells.

Drawings of the bull.

Study 47.

The Study heading this page contains various words in which **u** has the sound heard in **pull**.

See Note on p. 80. The children are told that

s appears twice in puss, pussy,

d " " pudding.

puss leads to comparison with **pull** and **fill**.
(Studies 46, 29, 30.)

The children add **y**, gaining **pussy**.

push and **bush** show the sister **p** and brother **b** each making a word.

For the stepping of the word **pudding**, see "Further Notes," p. 127 (e).

The word **difficult**, which appears in the text, gives an example of a weakened vowel sound (**u**). (See p. 29.) It must not be forgotten by the eye, though the ear may be little conscious of it. The feet must also remember it, giving the *third* step to the word.

Words for stepping.—*H.*, wanted, bringing, gladly.

H. + S., Phyllis, bonnet, diffic*ult,
quickly, pudding, pussy.

The text introduces us to Betty's favourite cousin, Phyllis, who is six years old. Her name will suggest an imaginary journey to Greece. The tailed **y** in the early part of the word will excite remark, and the children will be interested to hear that this often points to the home of such a word being Greece. They can go on voyages of discovery in search of other such words in books they may be reading at a later date.

The pink dress belongs to the dolly bought by Dan for Lily. (Study 34.)

Jack comes to the rescue of his beloved cat. (See Study 10.)

The vowels

i u
a

of the Vowel Table (see Plate 2) have now been used exhaustively for building purposes.

ON THE INFANT READER.

THE Infant Reader introduces groups of words containing **u** as in *muff*, **e** as in *egg*, and **o** as in *top*. (See Note on p. 58 of "Further Notes.")

On the words and capital letters suggested for Writing in connection with the Infant Reader, see "Further Notes," pp. 146-150.

On Dictation, see "Further Notes," pp. 159, 160.

For the Supplementary Chapters bearing on the Infant Reader, see "Further Notes," p. 60.

Study 48.

As the children have had so much practice in building, they will now have two studies on one page, unless the words are too numerous to allow of this.

Study 48 has **p** as final consonant, and its brother **b**.

The method employed in building is similar to that used in previous Studies (see p. 80), and consequently there is no need for extensive notes.

Words for stepping.—*H.*, present, frolic, ended.

H. + *S.*, puppy, scrubbing.

Lily's puppy "Smut" is a pug dog.

Suggestions.—Lesson on bear and cubs. A chat about grubs in connection with wasps. (See Study 18.)

Study 49.

t and its brother **d** are used as final sounds.

Words for stepping.—*H.*, *astonish.

H. + *S.*, picking, rigging.

Suggestion.—Nature Lesson on various kinds of nuts.

Study 50.

c k (See p. 48.)

Words for stepping.—*H.*, given, madly, *astonish-
m*ent, simply.

H. + *S.*, Betty, sitting, ducklings,
distress.

Suggestions.—Nature Lesson on a duck and ducklings (*cf.* with hen, see Study 32). The text would lend itself to a delightful Kindergarten song. The children might suggest the words and a tune could be adapted to them.

Drawings of the truck in which the hen sat might be made by the children.

Study 51.

Words for stepping.—*H.* + *S.*, Betty, hugging, kennel.

Suggestions.—Nature Lesson on slugs and snails.

Study 52.

Words for stepping.—*H.*, finishing.

H. + *S.*, running.

Suggestions.—Nature Lesson on plum-tree and gum.
History of a pot of plum jam.

Study 53.

Words for stepping.—*H.*, Philip, wanted.

H. + *S.*, padd*ock, muddy.

Study 54.

Words for stepping.—*H.*, trumpet, tramping, *along, ambush.

H. + *S.*, pocket.

Suggestion.—*Cf.* sounds of different instruments.

Study 55.

All the monosyllables of this Study are old friends and can therefore be printed by the children on their b.b. or slates from dictation.

1. A sentence is given containing the word *nap*. The children are asked to print *nap* in colours on their b.b. or slates.

Stage 1.

n a p

It is also printed on the special b.b. and built in the Frame.

They are then asked how many signs follow the red friend **a**.

2. The story is continued and introduces the word *napping*.

All say *napping* in chorus, and discover the sounds.

3. I then ask them to watch carefully whilst I print that word below *nap* (see Stage 1), so that they may discover the secret I am hoping they may find out.

In Stage 1 **n a p** was seen.

In Stage 2 **n a p p i n g** is seen. (See Plate 8.)

4. The children quickly notice that a second **p** joins hands with her "sister" to help her to bear the weight of **ing**.

They add **p** and **ing** to the word **nap** which is already in the Frame.

They then sound and step **napping**. Though **p** is seen twice, it is sounded *once* only, the second **p** being drawn in the air. Cf. "Further Notes," p. 127 (e).

5. The children are now asked to print *napping* under *nap* on their b.b. or slates, taking great care to arrange the three first symbols exactly under each other so that the complete growth of the word may be seen, standing out beyond the original form. (See section 3 above.)

For the remaining words of this Study, the lesson proceeds as suggested above, but the children may wish to do the teacher's work (see section 3), or they may wish to make the additions of section 4, *before* the second word (see section 3) is printed on the b.b.

They may suggest comparison with Study 28, and reference to the words of that Study will show them that **a** (bat) was then followed by two or more letters before *ing* was added.

Words for stepping.—*H.* + *S.*, napping, chatting, skipping, digging, swimming.

Study 56.

ff is taken as the final sound. (See Note on p. 80.)

For the word sixpence, cf. Study 42, p. 131.

On the Teaching

Words for stepping.—*H.*, intends, sultry, Mad*am, Paris.

H. + S., sixp*ence, Dolly.

The word *Thanks* in the text of Study 56 of the Infant Reader gives an example of the digraph blue **Th**. (See Plate 3.)

Capital: † **Th** (blue) *cf.* **th** (blue).

Suggestion.—A lesson on sixpence.

Study 57.

Words for stepping.—*H.*, jumping, splendid, study, resting.

H. + S., jacket, Molly, running.

Molly, one of the maids, appears in the text for the first time.

Suggestion.—A lesson on a thrush.

Study 58.

Words for stepping.—*H. + S.*, bott*om, mistress, kenn*el.

Study 59.

ch (the “sneezing sister”) and **g + e** (see p. 122) are taken as final sounds. (See Note on p. 80.)

distance (see p. 131).

Words for stepping.—*H.*, splendidly, sandy.

H. + S., Daddy, swimming, dist*ance

† See Note on p. 30.

Study 60.

m + p (see pp. 100 and 125).

Words for stepping.—*H.*, badly, dumplings.

H. + S., gritty, syrup.

Suggestion.—A lesson on sugar in connection with syrup.

Study 61.

n + t (see p. 125).

Words for stepping.—*H.*, punting.

H. + S., Teddingt*on, drumming,
pocket.

Suggestions.—Lesson on a pig. (See Study 24.)

Drawings of a punt and of the pigs on the bank.

Study 62.

n + c h, *cf.* Study 43, p. 132. See Note, p. 80.

Words for stepping.—*H.*, intends, children, jumping.

H. + S., running, padd*ock, mutt*on.

A new friend appears in "Punch," Pat's dog. For the allusion to the frogs see text of Study 53.

See "Further Notes," p. 80.

Study 63.

s + t (see p. 129).

Words for stepping.—*H.*, *afresh, rushes.

H. + S., Molly, bott*om, gully.

On the Teaching

The children are again at the sea-side, *cf.* Study 19.

Suggestions.—Models and drawings of a gully. A chat about wind.

Study 64.

t c h } *Cf.* pp. 96, 134.

d g + e } See Notes, pp. 80 and 135.

Words for stepping.—*H.*, wanted, finishing.

H. + *S.*, Holl*and, Dutchm*an, chickens,
rabbit, hutches, windmill.

The two elder boys of the family now journey to Holland.

The children might journey with them in imagination.

Suggestions.—A talk about Holland and about the habits of the Dutch.

A lesson on rabbits. Drawings of a windmill.

Study 65.

This Study is taken in a similar manner to Study 55 (see sections 1, 2, 3, 4, 5), **ed** being added instead of **ing**.

The children will notice that the single consonant following **a** (*bat*) is doubled before **ed** as it was before **ing**. (See Plate 9.) See "Further Notes," 172 (*f*).

Study 66.

The vowel sound **e** (*egg*) is used in the studies taken next. It is taken down from its place between **a** and **i**.

Words for stepping.—*H.*, singing.

H. + *S.*, happy.

Suggestions.—A lesson on hemp, which might be grown in the class-room. Revision of the lesson on a thrush (see Study 57). See "Further Notes," p. 62.

The hopping of the thrush suggests a talk about other birds which hop (*cf.* with those which walk).

Note.—**y** in **y e t**. As the transition from the semi-vocalic **i** to its pronunciation as a continuant is almost imperceptible, **y** is treated as a vowel in *yet* and similar words.

Study 67.

The word *wedding* leads to comparison with words of Study 55. For *Vulcan*, see p. 129.

Words for stepping.—*H.*, velvet, *Vulc*an*.

H. + S., wedding, trotted, brack*en.

The children will be interested in the marriage of their old friend Fanny.

Suggestions.—Nature Lesson on bracken.

In the Geography lesson a journey might be taken to the Lake District or to other districts where the bracken is mown and used instead of straw. (*Cf.* p. 62, lines 14-18.)

Study 68.

Words for stepping.—*H.*, *along, twisted.

H. + S., pulling, swimming, pecking, dragging.

Suggestions.—Lesson on a swan. History of a piece of string.

Study 69.

Words for stepping.—*H.*, intends, finish.

H. + *S.*, napping, hass*ock.

For Betty's black hen see Study 50.

Ben is mentioned for the first time. He is a general factotum.

Suggestions.—Lesson on a fen. *Cf.* Holland. (See Study 64.)

Study 70.

Words for stepping.—*H.*, Emily.

H. + *S.*, hollyhocks, jelly.

Capital : **E** *cf.* **e.**

Emily is the maid who came in Fanny's place. (See Study 67.)

Suggestions.—Nature Lesson on hollyhocks. For shells, *cf.* Study 46. See "Further Notes," pp. 62, 63.

Study 71.

Blue **s s** finally, *cf.* Studies 29, 30, 46, 56, 70. See General Remarks, "Further Notes," p. 101.

Words for stepping.—*H.*, visit.

H. + *S.*, digging, sitting, cutting.

Bess and Jess are two little friends of the children of our family.

Suggestions.—Lesson on cress, which might be grown in the class-room.

Study 72.

Words for stepping.—*H.*, robin, gently, plenty, thinking, intends, handful.

H. + S., getting, watching, fledgelings.

The word *handful* may excite remark. The children may discover that in a word which takes more than one step *full* drops 1. *Fledgeling* suggests the gaining of other words with the diminutive "ling." (See Studies 50 and 60.)

Suggestions.—Nature Lesson on a wild duck, and on a robin. A talk about vetches. See "Further Notes," p. 107.

Study 73.

The two studies on this page will interest the children, as they will discover that many of the words of the second half of the study are the present form of those in the first.

Cf. bent, bend.

The usual mode of progression is unchanged, as the sister sound is always taken as a final before its brother.

Words for stepping.—*H.*, visit, giv*en, candy, sending, wishes, present.

H. + S., Phyllis, Granny, shilling, sixp*ence, packet, sunbonnet.

Suggestions.—The visit of Phyllis and Betty to Kent suggests a Geography lesson, in which the children might model the county and imagine the cherry-trees and hops growing in it.

Study 74.

Cf. Study 62. See Note on p. 80.

Words for stepping.—*H.* + *S.*, catching, getting, foggy.

Capitals : **U** *cf.* **u**

O *cf.* **o**

Suggestions.—Nature Lesson on a trench.

A talk about fog (*cf.* Study 40). Modelling of a trench in sand-trays.

Study 75.

Words for stepping.—*H.*, abs*ent, pres*ently, lifted, gently.

H. + *S.*, sun-bonnet, mistress, illness, hass*ock.

Suggestion.—A talk about wax.

Study 76.

Words for stepping.—*H.*, crested.

H. + *S.*, flitted, expanded.

Betty comes home, bringing her little cousin Phyllis with her.

Suggestion.—Nature Lesson on a wren.

Study 77.

This study is taken in a similar manner to Study 55 (see sections, 1, 2, 3, 4, 5), **ed** being added instead of **ing**. The doubling of the consonant before **ed** leads to comparison with Study 65. On blue **d** and black **d**, see notes on page 130. On the stepping of the syllables, see also page 130. For the colours, see Plate 10.

Study 78.

The vowel sound **o** (top) is used in the studies next built.

Words for stepping.—*H.*, mended, washing, badly, bending.

H. + S., unless, bucket.

Suggestions.—Nature Lesson on an elm-tree.

Miniature mop made by the children.

Study 79.

Words for stepping.—*H.*, finish, mending, study, It*aly.

H. + S., shocking, finish*ed.

Suggestions.—Daddy's visit to Italy suggests the modeling of that country in sand-trays. If the children have learnt "peninsula" as one of their geographical definitions, they will quickly recognise what a good illustration they have of this.

Study 80.

Words for stepping.—*H.*, parish, fishing.

H. + S., Dobbin, blacksmith.

Suggestions.—Nature Lesson on peas (*cf.* vetch, Study 72).

The last sentence suggests a talk about fresh and salt water fish.

Study 81.

Words for stepping.—*H.*, helping.

H. + S., quickly, watches.

Jim, who looks after the animals on the home-farm, is

now going to wash the sheep. Jock, the sheep-dog, will help him and will quickly reduce disorderly sheep to order.

Suggestions.—Lesson on sheep. Stories about sheep-dogs.

Study 82.

Words for stepping.—*H.*, Mildred, Winifred, Grumpy, Frisky, Sulky, sadly, thinking, punishment, tremblingly, bulrushes.

H. + S., mossy, distressing, telling, jelly, fitting, Majesty (j u m p j, see Note, p. 25), hidd*en.

Mildred and Winifred are two little neighbours of our family. They had been studying the life-history of a frog, and are discussing the subject. Dire consequences might have followed but for the friendly intervention of the duck.

Suggestions.—Lesson on a bog and a model of one with bog plants. See "Further Notes," p. 133, lines 13-15.

Study 83.

Words for stepping.—*H.*, practising.

H. + S., singing, wrongly (see p. 26).

Suggestions.—A journey to the East (*cf.* Suggestions, p. 124) to the home of the gong (see Note, p. 10).

Study 84.

Words ending in blue **s s** *cf.* Study 71.

"	"	blue x <i>cf.</i> Studies 12 and 32.
"	"	t c h <i>cf.</i> " 13, 44, 64, 72.
"	"	d g + e <i>cf.</i> " 45, 64, 72.

Words for stepping. — *H.*, wanted, picnic, candy, children, sev*en, intending, bushes, helping, cavity.

H. + S., help*ed, shaggy, ox*en, finish*ed, knitted, chatted, running, cunning, hidd*en, lodges, napping.

The children of our family take Granny for a picnic.

Suggestions.—Nature Lesson on a bat. Drawings of a fox and of the Scotch oxen.

Study 85.

This study is taken in a similar manner to Study 41, **d** (black) being added instead of **ed**, *cf.* Study 37. See Note on p. 80.

The text revives the associations of Studies 64 and 72.

Words for stepping. — *H. + S.*, windmill, nestlings. (See note on *fledgelings*, Study 72.)

Study 86.

The children will have met several words containing silent consonants (see Plate 11, and p. 58).

This study contains most of the useful words (with short vowel sounds) in which **m** is followed by silent **b**. This silent **b** is clad in yellow.

Symbols :

- | | | |
|--|---|--|
| <ol style="list-style-type: none"> 1. l 2. a 3. m b | } | 3. The two symbols are
taken down by one child. |
|--|---|--|

See Note on p. 80.

The children draw **b** in the air when they sound or step the words of this group.

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Words for stepping. — *H.*, evid*ently, longing,
trembling, consented, gladly, pantry.

H. + S., chilly, putting, trotted, Molly, kitchen, happy.

Suggestion.—Nature Lesson on a lamb.

The children now pass on to Book I. of "The Dale Readers," which is published by Messrs George Philip & Son, Limited, 32 Fleet Street, London.

A Running Commentary on Book I. will be found in "Further Notes on the Teaching of English Reading" (G. Philip & Son).

SOME REMARKS ON THE PRODUCTION OF ENGLISH SPEECH SOUNDS.

BY WALTER RIPPMANN, M.A.

THE CONSONANTS.

Stops.

Lip Stops or Labials.

p : *pat, tap.*

The breath passes unimpeded through the throat and mouth until it is *stopped* by the lips being pressed together. The sound of p is produced by its bursting through this obstacle.

b : *bat, tab.*

The breath, as it passes through the throat, sets the vocal chords * vibrating, and after that acts as in the case of p.

* The *vocal chords* are two horizontal membranes attached to movable cartilages in the throat. In certain positions they are made to vibrate by the breath as it is pressed up from the lungs, and the result is the sound known as *voice*.

The vibration is naturally short in the case of stops ; it is most easily noticed in the production of continuants. The distinction between prolonged *f* and *v*, or *s* and *z* is very marked, especially if the hands are held to the ears, or if the hand is pressed on the top of the head, or if a finger is placed on the windpipe.

Note.—p and b are both *stops* (or *explosives*, so called on account of the little explosion caused by the air bursting through the obstacle); p, however, is produced without vibration of the vocal chords and is therefore called *voiceless* or *breathed*; b is *voiced*.

Utter the stops p and b with the hand close to the lips and observe that the breath is emitted with greater force in the case of p, as none of its energy has been spent in connection with the vocal chords.

Point Stops or Dentals.

t: tell, let.

The production of t is similar to that of p, but the breath is *stopped* earlier, by the point of the tongue touching the ridge above the upper teeth.

d: dell, led,

is produced exactly as t, the breath, however, previously setting the vocal chords in motion.

Note.—t and d are therefore also *stops*, t being the voiceless, d the voiced sound.

Back Stops or Gutturals.

c, k, q: call, lock.

In the case of c, k, as a rule the *stoppage* is effected by the middle or back (back in q, cp. *Note*) of the tongue being pressed against the palate.

g: gall, log.

The production of this sound is parallel to c, k, q, the

breath, however, having previously set the vocal chords in motion.

Note.—It is interesting to notice that the stoppage in the case of *c*, *k*, and *g* is not always in exactly the same place. It is influenced by neighbouring sounds; thus, it is more forward in the mouth in the case of *keen* or *begin* than in the case of *cool* or *good*. As *q* is as a rule followed by the sound *w*, it is generally pronounced in the same place. These considerations explain the change suffered by *c* and *g* when they precede *e* or *i*; these vowels required the raising of the front of the tongue, and the articulation of a preceding *c* or *g* was “forward” in the mouth. Then the forward stop passed into a continuant.

Nasals.*

The distinguishing feature of the nasal sounds *m*, *n*, *ng*, is that the breath is exhaled through the *nose*.

m: *murmur*, *rum*.

The *stoppage* in the case of *m* being in the same place as for *p* and *b*;

n: *nurture*, *run*,

in the case of *n* as for *t* and *d*;

ng: *rung*,

and in the case of *ng* as for *k* and *g*.

Note.—That part of the breath which passes through the nose makes itself distinctly felt if the thumb is held lengthwise across the upper lip and a nasal is uttered. Its effects can be seen if the face is brought close to a piece of cold glass (a mirror or window-pane), and a flat ruler placed with one edge against the glass and the other against the upper lip. If a nasal is then uttered, the glass will be dimmed above the ruler.

* These are a special section of the *stops*, but as the passage through the nose is open, they can be made as long as vowels or continuants,

Liquids.*

The sounds l and r (both voiced) are produced by the raising of the front of the tongue. In the case of l the breath passes at the sides of the tongue.

Note.—The sound r requires considerable attention on the part of the teacher, and every mispronunciation (*e.g. vewy*) should be corrected at the outset. It is organically possible for every child to produce the right sound.

The final r in southern English is only pronounced when followed by a word which begins with a vowel. This has led to such faulty pronunciation as “the idear of it,” which it is the duty of the teacher to prevent or to cure.

Continuants.

The remaining consonant sounds are the *continuants* proper. Here the breath is not stopped, but the articulations are brought so closely together that a sound is produced by the breath rubbing against them.† The breath is not stopped, and the sound may be prolonged or *continued* as long as the breath of one exhalation lasts.

Lip Continuants.

when (see first wh on Table of Consonants, Plate 1).

The breath rubs against the lips which just allow it to pass through. This voiceless *wh* (sometimes wrongly explained as h + w) is rare in southern English, except in emphatic diction.

were, where (see second wh, Plate 1). Same as the previous sound, but with vibration of vocal chords. In southern English this is the current pronunciation of *wh*.

* These are a special section of the *continuants*.

† Hence these sounds have also been called *fricatives*,

Lip-teeth Continuants.

f, ph : file, life ; v : vile, live.

These are produced by pressing the lower lip against the upper teeth ; the breath issues between the teeth. In the case of *v* there is also vibration of the vocal chords.

Point-teeth Continuants.

th : thank, than.

The point of the tongue is placed against the edges of upper teeth, and the breath passes between it and the teeth.

In the case of *th* as in *than*, there is also vibration of the vocal chords.

Note.—It will be noticed that there is similarity in the mode of production of *th* (voiceless and voiced) and of *f* or *v*, as in both cases the friction of the breath is past the upper teeth ; there is consequently similarity in the acoustic effect. This explains the “fumb” of little children, and the “nuffink” and “murver” of modern Cockney speech.

Point Continuants.

s, c : sell, cats, hiss ; cell. s, z : rise, dogs ; zeal, buzz.

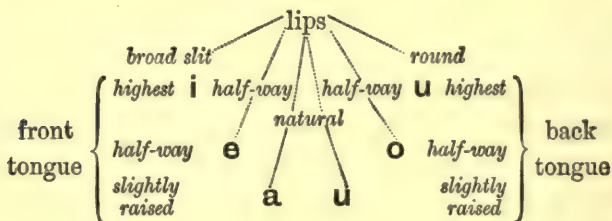
sh, ch : shall, lash ; French. s : pleasure.

The voiced and voiceless *s* sounds are formed on the gums just behind the teeth, the *sh* sounds being a little farther back. The latter are produced by the point of the tongue and the part immediately behind it (the “blade”), for which reason they have also been called blade continuants. The sound in each case is produced by the breath rubbing against the teeth ; but in *s* (voiceless) and *z* (voiced) the tongue forms a little channel, and the breath is thereby directed against a single point, while in the *sh* sounds the breath is more diffused.

Note.—These explanations will make it easy to prevent *lisping*, which is only a habit, and can in almost every case be cured without difficulty. The way in which *s* sounds are produced should first be made clear. The pupil should then try to pronounce a correct *s*. If some difficulty is experienced, he may be asked to hum a scale on the sound *sh*, beginning with a low note; as the notes become higher, the *sh* will be found to approach more and more closely to *s*. Once the sound is obtained and recognised by the ear, all that is required is energy on the part of the learner. At the beginning of words *s* will present no difficulty, but at first the sound will be hard to produce inside the word. For this purpose the pupil should say, for instance, *sting*, then *hoi-sting*. The latter word is then repeated more and more quickly until *hoisting* is correctly pronounced. A lisper cannot be expected to drop the habit at once; it is well at first to get him to read aloud for about twenty minutes every day, taking care to utter every *s* sound correctly. As his ear will tell him when he goes wrong, he can do this perfectly well by himself. After this, he may be asked to avoid lisping in common words, such as “yes,” and to do so at first only in the morning hours; then he will soon give it up altogether.

The Short Vowels.

The short vowels in English may be arranged in the following way:—



In the case of these vowels, the breath, after setting the vocal chords in motion, passes through the mouth; it does

not meet with any obstacle to check it altogether, nor does it have to pass between articulations so close as to cause rubbing*; but the passages through which it passes vary, according to the position of the tongue, and the angle at which the lower jaw is to the upper. At the same time there may be a change in the position of the lips, though in good southern English there is usually very little lip movement. In saying *i* the corners of the lips are drawn back, and the opening resembles a broad slit; in passing through *e* to *a*, the lips approximate gradually to their natural position (*i.e.* when we breathe through the mouth), and as we pass through *o* to *u* (*put*), the shape of the lips gradually approaches a circle. This is very marked in the pronunciation of French or German.

The sound of *u* in "but" is peculiar to English. Here the back of the tongue is raised, but the lips are never rounded. It is very like a short 'continental' *a*.

Vowels are variously classified:—front or back vowels according to tongue position; rounded or unrounded vowels according to whether the lips are rounded or not; open or close vowels (the English short vowels are all open, but in French *été*, *fini* the vowels are close); and according to whether all the breath is exhaled through the mouth or some passes through the nose, they are called oral and nasal vowels (there are no nasal vowels in English, but in French *enfin* the vowels are nasal).

* In many cases vowels have gradually passed over into continuants, through a lessening of the space between the articulations: it is impossible to say at what point exactly a sound ceases to be a vowel and begins to be a continuant.

h : *hot*.

This is merely breath ; we produce the sound when we breathe on our hands in winter to make them warm. When we blow on them the lips are closer together, and the breath is directed to a particular spot.

Note.—In conversation many unaccented words (*e.g.* him, her) lose their initial h, even in educated speech.

Double Sounds.

Certain features of English spelling call for remark : *x* has two values ; *k* + *s* and *g* + *z*, as in *exercise* and *exert*.

Note.—When *x* is preceded by the principal accent, the sounds are pronounced without vibration of the vocal chords.

nk, nq, represent the guttural nasal (represented by *ng* in *ring*) + *k*.

ng as in *finger* consists of the nasal sound expressed by *ng* in *ring* + *g* as in *get*.

ch and tch represent *t* + the sound usually represented by *sh*.

g (dg) j represent the corresponding voiced sounds, viz., d + the sound represented by *s* in *pleasure*, cp. *ledger* and *leisure*.

Fuller details of the production of English, as well as of French and German, speech sounds are given in Elements of Phonetics: English, French and German, adapted by Walter Rippmann, from Professor Viëtor's Kleine Phonetik, and published by Messrs J. M. Dent & Co.

A TALK ABOUT ENGLISH

A TALK ABOUT ENGLISH.

BY DR H. FRANK HEATH.

[How much of Dr Heath's interesting letter should be read (or told) to the children in the early stages must be left to the discretion of the teacher. With very young children it may be thought wiser not to enter into the historical details. In this case the teacher can select the parts which will appeal to the little learners : those which are omitted at first will be a pleasure in store.]

My dear children, I feel quite sure that these beautiful little books with their pictures will interest you very much. Your teacher will show you how to use pretty coloured chalks in learning to read, and to spell and to write, and you will find that you will learn to read more easily than mother or father did, and will really understand a great deal more about your own language than I did when I began to read and write. But you must not think because it will be a more interesting and a better way of learning, it will need no work. There is nothing worth having in this world which can be had without taking trouble—and this is quite as true of your own language, English, as it is of other things. You, no doubt, think people who can speak French and German

very clever. Well, some day you will probably do the same, but there is really quite as much to learn about in your own tongue as in these foreign ones. English is a very noble and a very ancient speech. It has taken a very long time to grow into its present shape, and this long history has made it very rich and full of meaning, but also very hard to master thoroughly. It was spoken by your far-away ancestors before they ever dreamt of coming to this beautiful land, in the distant days when they lived as three separate tribes on the shores of the North Sea, the flat, sandy plains of Northern Germany. Your history books will tell you that these three tribes were called the Jutes, the Saxons, and the Angles. They were not a very gentle people; they were fond of sea-robbery and fighting, but they were very earnest and very hardy, and, in their own savage way, very religious. Their language was in some things much simpler than yours: they had far fewer words and fewer ideas, but the words themselves were longer, and they changed their shape according to the use they were put to in talking. Some of our words change in shape in this way, but only very few. Those early Englishmen changed nearly all of them.* And their language had very few words in it which other people, speaking another speech, had lent them. There were no railways and no good roads, no boats, except very small ones, and nothing but very rough carts. So people could not move

* *Note.*—Explain that as we change the form of our pronouns according to their use in the sentence, and the form of our verbs to express tense and number, so they changed also the forms of nouns and adjectives. But do not use any grammatical terms in your explanation, only give examples.

far from their homes, unless they rode on horseback, a-hunting or a-fighting. There were no books and scarcely any writing, so they were not able, even had they wished it, which they did not, to learn much about the ways of other people living at a distance, or much about their kind of talk. But by degrees all this has been changed. It is easier nowadays to travel to Italy or Germany than it was in those times to journey from the Thames to the south coast of this England of ours. You will learn in your history lessons how this wonderful growth has gradually come to pass. Now, I want to tell you that all this time our language was slowly growing too, to suit the new uses to which it had to be put. As you grow bigger, your shoes and gloves and other clothes soon become too small for you, but you do not find that your skin gets too tight or your feet too small to carry you. That is because your skin and your feet are alive, and grow as you grow. And so it is with your way of talking. As you grow older, you are able to use more words, and talk more and more like father and mother, and understand more of what they say. So, too, it has been with the life of the English people and the English language. When the English came across to this country, they saw many things they had never seen before; they heard a new language spoken by the people who were living here when they came. These people were called the Celts. The Welsh and the Southern Irish have come down from them. So the English had to borrow words from the Celts for many of the new things they saw. Then, in time, good men came from Italy to teach the English about the Christian religion,

and so again they had to borrow new words. Then, much later, more than two hundred years afterwards, the coasts of England were attacked by fierce fighters from the North, from Norway and Denmark. Later still, this whole country was conquered by some of these Northmen, who had first of all taken the North of France, now called Normandy, and then came, under their leader, the brave Duke William, and defeated the English, and took London and all the country so far north as Edinburgh. This was a very sad time for the English, but they were brave, and did not despair, so in the end they became stronger, and richer, and happier than ever. And their language, English, grew stronger too. During these hard years, under the rule of a strong foe, the English tongue was slowly being shaped. The English came to speak more simply in many ways; their language was easier to use, better for speaking, and, above all, better for writing. They had also taken hundreds and hundreds of words from these Danes and Normans who had been so cruel, and made them their own, and from those days till now—for nearly a thousand years—they have been always searching for words which might help them to say what they want to say. And these new words are nearly always foreign ones, or built up from foreign ones. That is why English is so hard to master. There are so many thousands of words, each of which should be properly used and many of them very much alike in meaning and yet not quite alike. But that is not all. The English speech has grown with the English people just as your skin or your feet grow with you, but the way of writing and spelling English has not grown quite so fast. The spelling

is like a pair of shoes which have become too small for you. They are not very easy to your feet, though you may be very fond of them because you have had them for so long and because they were once very pretty. So the spelling of English is not very easy, because it has not grown quite so fast as the English language. I dare say you will say, why not get a new spelling just as mother is going to buy me a new pair of shoes? Well, that is not a very easy thing to do. Some day you will see better why. And there are many very good reasons, which you will find out for yourselves by degrees, for keeping the spelling as it is, though it is hard. Besides, it is not so difficult that you cannot learn it if you try, and your teacher, I am sure, will make you think it the most delightful of all the lessons you have. But be sure to remember what a noble thing your own language is, how it has taken your grandfathers and great-grandfathers, and their fathers and grandfathers, many hundreds of years to bring to its present shape. If they had not been good and true and earnest, their speech would not have become strong and free, and if you do not strive in your turn you will not be worthy to use this wonderful language which can be put on paper so that though you have never seen me with your eyes, yet you can hear me speaking to you when your teacher reads this aloud to you. There was once a time when no one could write or read. Then slowly, slowly with great patience people learnt these two things. Many more hundred years passed before there were any books, and again hundreds of years before there was any printing. For a long time every book had to be written, and this was very hard

work. But about five hundred years ago the art of printing was invented, and since then books have become very plentiful and so cheap that we can all of us enjoy the works of great men who have made our country famous, and learn from them how to make our own lives sweet and useful to all around us.

LIST OF NATURE TALKS AND COSY CHATS.

SUGGESTED IN THE RUNNING COMMENTARY (See p. 32).

In connection with the First Primer.

- Study 1. Rat. Fox-terrier. Hill.
" 2. Crab. Dab.
" 3. Cat.
" 5. Duck. Hay.
" 6. Stag. Rocks.
" 7. Ram.
" 8. Pan. Shilling. Bran.
" 10. Persian cat.
" 11. Horse. Ash-tree.
" 12. Flax.
" 15. Model of a bog.
" 16. Coast. Sand.
" 18. Flag (iris). Wasp. Swan.

In connection with the Second Primer.

- Study 19. Donkey.
" 20. Ship and sails.
" 21. Tom-tit.
" 22. Goat.
" 23. Lily.

Study 24. Pig. Pond.

„ 25. Newfoundland dog.

„ 26. Gold-fish.

„ 27. Heath with ling.

„ 29. Hill and rill. Mill.

„ 30. Quill.

„ 31. Water-rat. Robin.

„ 32. Hen and chickens.

„ 33. Mink. Ink.

„ 34. Points of compass.

„ 35. Shrimp.

„ 36. Flint.

„ 39. Lock (in river).

„ 40. Volcano. Mist.

„ 42. Collie. Quince.

„ 43. Chaffinch and nest. Apple-blossom.

„ 44. Story of Frog Prince.

„ 45. Ridge of hills. Gnats.

„ 46. Bull. Shells.

In connection with the Infant Reader.

Study 48. Pug-dog. Bear and cubs.

„ 49. Nuts.

„ 50. Duck and ducklings.

„ 51. Slugs.

„ 52. Gum. History of a pot of plum jam.

„ 53. Frogs. Silkworms.

„ 56. Sixpence.

„ 57. Thrush.

„ 59. Sand (revision ; see Study 16).

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Study 60. Sugar.

- " 61. Pig (revision ; see Study 24). Pencil.
- " 62. Frogs (revision ; see Study 53).
- " 63. Gully. Wind.
- " 64. Habits of the Dutch. Windmill. Rabbits.
- " 66. Hemp.
- " 67. Bracken.
- " 68. Swan (revision ; see Study 18). String.
- " 69. Fen.
- " 70. Hollyhocks.
- " 71. Cress.
- " 72. Wild duck. Robin (revision ; see Study 31).
Vetches.
- " 73. Hops (in connection with Kent).
- " 74. Tench. Fog.
- " 76. Wren.
- " 78. Elm.
- " 79. Peninsula (Italy).
- " 80. Peas. Cod-fish.
- " 81. Sheep. Sheep-dog.
- " 82. Bog (revision ; see Study 15). Bulrushes.
- " 84. Bat. Fox. Scotch oxen.
- " 86. Lamb.

**TABLES OF CONSONANTS AND
VOWELS**

Table of Consonants.

(For Colours see Plate 1.)

Double Sounds.

¹ p		³ t		⁵ c ⁶ k ⁷ q*		x
² b		⁴ d		⁸ g		x
⁹ m		¹⁰ n		¹¹ ng		nk
		¹² l				** nqu
		¹³ r				** ng
						ch
wh†	¹⁶ f	¹⁹ th	²¹ s ²⁵ sh		²⁸ h‡	tch
	¹⁷ Ph		²² c ²⁶ ch			g
¹⁴ w	¹⁸ v	²⁰ th	²³ s ²⁷ s			dg
¹⁵ wh			²⁴ z			j

* See Notes, pp. 43, 60.

† See Note, p. 57.

‡ See p. 75.

** nqu and ng appear in Book I.

Note.—The children have much practice in going through the sounds in the above order, so that they may fully grasp their classification.

pig		tub		cat		six
bag		dog		king		
				quack		
				gig		eract
mat		net		bang		tank
		lily				jonquil
		rat				finger
						chat
*whip	fish	sun	ship			match
	Philip	thrush	mince	finch	hen	magic
	wet		crabs			bridge
whip	valley	them	treasure			jump
			buzz			

* See p. 57.

Note.—The above words are those from which the children evolve the sounds.

Table of Vowels

*(For Colours see Plate 2.)*²i, ³y⁴u⁶e⁷o¹a⁵u

Key to Table of Vowels.

ill, kitty

pull

egg

top

bat

muff

Note.—The numbers indicate the order in which the children revise the symbols for the vowel sounds. (See "Further Notes," pp. 90, 91.)

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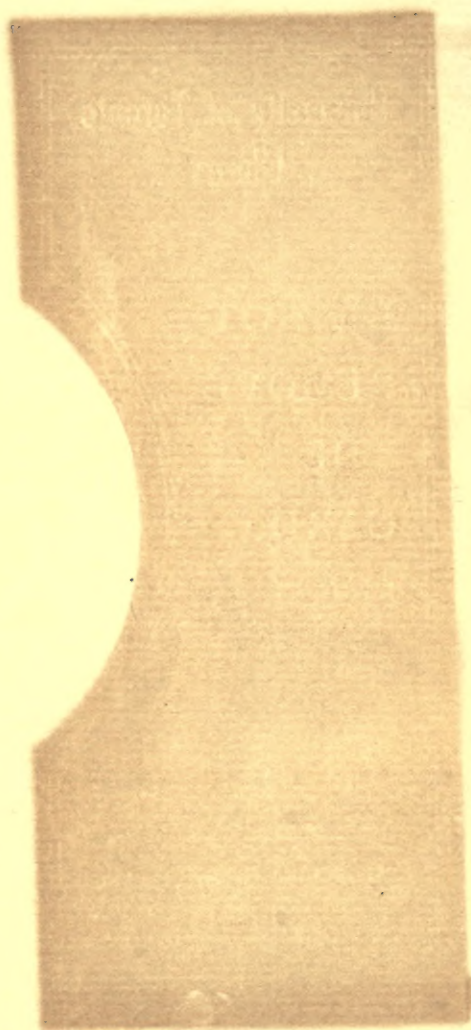
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